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VARIETY

VOL. XVIII, NO. 13.

JUNE 4, 1910.

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FINAL AGREEMENT CLINCHES INTERNATIONAL VAUDEVILLE

**Papers Signed for Beck-Butt Working Agreement.
Orpheum Circuit Will Place American
Representative in London Office.**

(Special Cable to VARIETY.)

London, June 1.

On the best authority that could be quoted, VARIETY has been informed that at a meeting held here at the Randvill House while Martin Beck and Morris Meyerfeld, Jr., were in London, the final agreement with the United Theatres Controlling Co., Ltd., was signed, linking the Butt-De Frece-Gibbons chain with the Orpheum Circuit and its American affiliations (in the west) under a working agreement.

This was the culmination of the preliminary negotiations and the sort of "binder" executed between Martin Beck and Alfred Butt when Mr. Butt visited New York. VARIETY's informant would not say to what extent, if any, Messrs. Beck and Meyerfeld were financially interested in any of the English or Continental halls the new combination intends to promote, but there is an impression that the Americans will be concerned in the general operations of all new theatres, including the Standard-Victoria in London, Mr. Butt's personal project, to have a capacity of 3,000, when completed.

The "working agreement" combines a scheme of international bookings, not promiscuously, but expected to occur now and then. An act that goes through "O. K'd" for both sides of the ocean will receive a contract calling for two years of continuous playing, excepting the necessary "jumps" and "swims." For this purpose the Orpheum Circuit will place a representative in the London agency of the United Co. and the English combine will probably have an expert on desirable acts for England in the New York Orpheum offices.

VARIETY's informant, who stands high

in the councils of the Beck-Butt alliance, said positively that, as has been stated in VARIETY, Walter Gibbons and his circuit are bound irrevocably to the United Co., and that it was out of the question to speak of a William Morris connection with the Gibbons Tour. He admitted negotiations between Gibbons and Morris had been pending, but that now they have been declared all off. It would have cost Morris \$500,000 to have "bought in" with Gibbons.

(Special Cable to VARIETY.)

Paris, June 1.

The end of last week there were gathered in Paris Managers Beck, Butt, Williams, De Frece, Tieber, Tichy, Huddleson, Considine, and others from the Continent. Senator Sullivan from New York was with the Americans.

Mr. Beck says he is going to Marienbad for a month to take the cure.

BECK TAKES N. Y. PROPERTY.

Among the real estate transactions in New York this week is recorded the transfer to Martin Beck of the property at 224-226 West 47th Street. The purchase price remains a secret, the records showing a nominal consideration of \$100.

The parcel of ground at the address given is just across the street from the Brewster Building, on the downtown side of 47th Street just west of Broadway, and has a 30-foot frontage on that street. It was rumored when the transaction became known, that Beck might have bought the plot with the idea of making it the site of an Orpheum Building, developing his long cherished scheme of having the Orpheum Offices and a private theatre for "tryouts" under the same roof. It has been reported that when the Orpheum Circuit enters New York City with a vaudeville theatre, the house will stand on the present Brewster Building site.

MORRIS OPENINGS ANNOUNCED.

San Francisco, June 1.

The dates for the openings of the music halls in the west of William Morris, Western, Inc., have been given out at the home office here. They are Omaha, Aug. 26, Spokane, Sept. 26, Seattle, Oct. 3, Portland, Oct. 10, Sacramento, Oct. 20, San Francisco, Oct. 24, Denver, No. 14, Salt Lake City, Nov. 28.

The openings at Los Angeles and Oakland will not occur until after the first of the year, it is stated.

C. C. Collin, last year manager of "The Witching Hour," has been engaged for the American, Omaha. Cecil R. Connors, a newspaper man of Denver, will have charge of the hall there. Charles E. Muehlmann, for seven years with the Spokane Theatre, has been selected for that town, and Geo. J. MacKenzie, of Vancouver, will be temporary manager at Seattle.

A "PLASTER" PRESENT.

Chicago, June 1.

Jake Sternad is having a time stalling off a suit which Joseph & Co. have entered against him for \$125. The case is the aftermath of a pair of diamond suspenders which Ruby Jackson gave him some months ago for being such a splendid little booker. Ruby failed to say to Jake that there was a "plaster" on the pants-holders, when she smilingly slipped them to him, just as she was leaving town, presumably never to return.

Jake has now become so accustomed to wearing expensive braces that he is looking up a little law himself to see if there is no way to keep Ruby's gift inviolate.

"BABY MINE" AFTER "A CERTAIN PARTY."

Chicago, June 1.

Marguerite Clarke will follow Mable Hite in "A Certain Party" at the Princess, opening June 8. Otis Harlan will be her chief support in "Baby Mine."

Miss Clarke is to join the New Theatre company next season and Harlan is to star in a musical adaptation to be made by George M. Cohan of Geo. Broadhurst's "What Happened to Jones."

ETHEL LEVEY LEAVING PARIS.

(Special Cable to VARIETY.)

Paris, June 1.

Ethel Levey retired from the revue at the Olympia last night, having concluded her contracted engagement there. June 20, Miss Levey opens at the Alhambra, London.

NEW BALLET A WINNER.

(Special Cable to VARIETY.)

London, June 1.

The new ballet at the Alhambra was put on Monday. It is an excellent effort, and extremely well liked.

NO GENERAL COMBINATION.

(Special Cable to VARIETY.)

London, June 1.

A surmise that the present entanglement of the vaudeville forces over here might lead to a general combination between the Stoll-Moss and Butt-De Frece factions has no foundation in fact. It will not even be discussed by those who understand the situation. The theory was that by the two sides coming together a circuit of great strength would be formed, with the vaudeville of Great Britain under the absolute control of the monopoly.

It was stated this week that no changes will occur in the Moss-Stoll offices before Jan. 1 next, at least. Report says some change may be looked for about that time, and that it is not likely Oswald Stoll will leave.

NORD OPENS AND SCORES.

(Special Cable to VARIETY.)

London, June 1.

Nord, the diver, became the first of her clan to show in a London vaudeville house by opening at the Coliseum Monday. She closed the show, appearing at six o'clock, and did very well.

Paris, June 1.

The appearance of "The Divine Myrma" at the Alhambra has been postponed until next Sunday, it having been found impossible to make the necessary alterations in the stage for the diving act before then.

MURDOCK STARTS GUESSING.

The announcement in VARIETY last week that John J. Murdock had again engaged in the business of making moving picture films, has started a lot of guessing in the vaudeville and picture business.

There is a live suspicion that the officials of the United Booking Offices, or some of them, may be behind the deal. In that case it is pretty well understood that their interest in Murdock's transaction is deep under cover.

It is just possible as a presumption that E. F. Albee or one of the other United heads is financially interested, but should he come out into the open with such an announcement the Motion Picture Patents Co., which almost completely controls the market would immediately cut off the picture supply of B. F. Keith, F. F. Proctor and others both in the "pop" and regular vaudeville end.

If United officials have any interest in Murdock's enterprise, they will remain completely in the dark until the new venture on West 21st Street, New York, is well under way and has attracted to itself sufficient strength to give an adequate supply of films to the varied requirements of the United. This is estimated as about eighteen reels (1,000 feet each) per week.

LOIE FULLER'S LATEST.

Boston, June 1.

The Loie Fuller mystery is out. It is a new dancing spectacle, "The Dragons of Wrath," which La Loie is to put on at Keith's June 6, featuring Madame Chung, the Chinese actress.

For over a month the Fuller Company has been rehearsing in the Boston Theatre, with considerable secrecy maintained. The company will carry at least fifteen people. La Loie will not appear, confining herself to directing the production, one of the most elaborate she ever presented.

Mme. Chung, the Oriental star of the piece, has three little children who are stage adepts. But they will not appear, in Massachusetts at least.

OFFERING LADY BEERBOHM TREE.

Lamberti, the musician, who returned to New York last week after scoring one of the biggest successes ever reaped by an American in England, came back empowered to place an engagement for Lady Beerbohm Tree, the English actress and wife of the noted actor over there. Lady Tree has a sketch which was presented in the English halls.

Next August Lamberti returns to London, opening at the Hippodrome in October. When the Hippodrome was suffering from its depression of business the past season, the musician was the only one who could make the light audiences start a noise. He appeared while the Polar Bear act was having its run. At some matinees it was spoken about in London there were more bears (70) on the stage than people in the seats.

After the English engagements are concluded Lamberti will sail for Australia to play the Rickards time, receiving salary from the day he leaves London until returning to that city. He will be on the water about twelve weeks in all. It is one of the very few similar contracts the Australian managers make.

PRINCESS FALLS TO COURT.

San Francisco, June 1.

On May 28, George W. Busey representing John Cort, secured the booking of the Princess for one year, during which time the house will play all Cort bookings, thus changing the policy of the house from vaudeville to legitimate. Mr. Busey made the deal through S. Loverick, the Princess manager. The contract will no doubt be extended for a longer period. The Savoy, the present Cort house in Frisco, will open August 28, playing two-dollar attractions, while the Princess will play one-dollar shows opening early in September.

ELTINGE ROUTE LAID OUT.

Rogers, Leonhardt & Curtis, who will direct the tour of Julian Eltinge and his vaudeville show, opening about July 15, for a tour of the west to the coast, have laid out the route for the company.

Included in the itinerary are Duluth, Fargo, Billings, Butte, Great Falls, Helena, Missoula, Spokane, Yakima, Seattle, Vancouver, Tacoma, Portland, San Francisco, Los Angeles, Salt Lake City, Ogden, Cheyenne, Denver and Omaha.

RIGBY AVERTS "FIRE" PANIC.

Minneapolis, June 1.

At the matinee performance of the Orpheum Monday, a serious panic was narrowly averted by the presence of mind of Arthur Rigby, who was on the stage at the time. The black-face comedian succeeded in quieting the large audience which had become panic stricken at the cry of "Fire."

The scare was caused by an explosion of a medicated bandage worn by one of the audience.

NEW SKETCH FOR THOMPSON.

William H. Thompson will sail for Europe from Boston June 7. He sails to purchase costumes and scenery for his new sketch, called "The Cardinal's Garden."

The piece will open at the Fifth Avenue, New York, Sept. 5.

REPORTED MARRIED BANKER.

St. Louis, June 1.

Reba Dale, who as told in last week's VARIETY sailed for Europe is a St. Louisan. According to an exclusive story in the Times, she went abroad on a honeymoon.

In private life she was Ruby Shotwell Piper, and the local afternoon paper says she was quietly married Wednesday of last week, to Melville D. Chapman, at the Knickerbocker Hotel, New York.

It was thought here Mrs. Chapman would retire. She was one of Col. Savage's "Merry Widows." Now it is announced she will have the leading role in the Gus Edwards-Charles J. Ross production "Kisses" in July after her return from Paris.

Chapman is a son of J. J. Chapman and is vice-president of Chapman & Son, bankers, New York, while his bride's family is wealthy here. The Times says she was divorced from E. L. Piper.

Boston, June 1.

Hundred Peshmalyan of Roxbury, under study to the title role in "The Merry Widow," eloped May 24 with Burney O. Jackson, a wealthy Harvard junior from Brooklyn, N. Y. The parents of the bride had no objection to Jackson, but thought the girl too young to marry. The couple slipped away in Jackson's auto, bound for Nashua, N. H., where elopements are popular with City Clerk Cyr. Parental forgiveness followed. They go abroad at the close of the college year, returning for Jackson to finish his course.

Mrs. Jackson was formerly a member of the Castle Square Opera company, possessing singing and dancing ability. Three years ago she joined Savage's "Merry Widow" company, which came to the Tremont. The girl had a small part.

"SUFFRAGETTE" PLAY.

Boston, June 1.

Hap Ward, who is summering at his Lynnfield farm, is said to be contemplating a show for next season in which Ward and Vokes are to play "suffragette" characters. The company will include Ward, Vokes and Lucy Daly, of course, but will have several new faces outside of the principals.

VICTORIA'S "CHANTECLEER" NUMBER.

Denver, June 1.

Vesta Victoria left Denver Sunday, en route to San Francisco where she will open at the Orpheum June 6 for a stay of three weeks, then going to Los Angeles and Oakland for two weeks in each town.

From Oakland Miss Victoria will return east, playing Chicago and the other big middle western time of the Orpheum Circuit, closing her engagement on the Circuit early in September.

During the two weeks the English singer remained at the Orpheum here she did extremely well, living up to expectations, and it is anticipated by the theatrical people in town she will be as successful on the Coast. The last week of Victoria's stay, she presented a new "Chantecler" number.

CARLE-DILLINGHAM SCRAP.

Chicago, June 1.

It seems probable that Richard Carle will not soon again appear under the management of Chas. Dillingham. The story goes that Carle's associates induced him to give summary notice to Dillingham that he would no longer play in "The Echo," thus precipitating the close of the company at the Studebaker last Saturday night.

With another comedian in its leading role "The Echo" will be produced at the Globe, New York, Aug. 15. Carle goes to Europe for a pleasure trip, and meanwhile the Studebaker may remain closed until Elsie Janis opens its regular season late in August.

REMAIN AT AMERICAN.

New Orleans, June 1.

William T. Grover, manager of the American, stated today that William Morris has instructed him to announce positively that Morris vaudeville will be the attraction at the American during the coming season.

The theatre is at present playing to phenomenal business, with "pop" vaudeville and pictures.

JOHNSTON AN AVIATOR.

Chicago, June 1.

Aerial flying has attracted Ralph Johnston, the daring and reckless bicycle rider.

Mr. Johnston is at Columbus, O., receiving instruction from the Wright Brothers, with whom he has signed a contract to fly their machines for the next three years.

LIND SWITCHES OVER.

Chicago, June 1.

Homer Lind and his company opened at the American Monday, having canceled an engagement at the Majestic last week, pleading a cold. Lind left the Majestic bill Tuesday, and was immediately canceled by the Orpheum Circuit for the two following weeks in the middle west.

HAL REID, "PICTURE" WRITER.

Chicago, June 1.

Another playwright of melodramatic fame has gone into the motion picture field. Hal Reid, who has been presenting his own playlet, "The Kentuckian," in vaudeville, is to become chief in the literary department of the Selig Film Co. of Chicago, and will write the scenarios and stage the production of motion picture dramas.



ILA GRANNON SAYS

"Bah! for airships and speeding machines. I've caught the comet and have been going some in vaudeville. Good luck to all my friends.
"I rest after this week. (Keith's, Philadelphia) Am going to Melrose Park, Pa."

ANDERSON & ZIEGLER OUT OF ALL SOUTHWESTERN HOUSES

Geo. B. Cox Purchases the Interests of the Cincinnati Men. Consideration Reported at Over \$3,000,000.

Cincinnati, June 2.

It has been announced here that Geo. B. Cox of this city has purchased the interests of Max C. Anderson and Henry M. Ziegler in all of the Anderson & Ziegler theatres for a sum said to be over \$3,000,000.

Geo. B. Cox was elected president of the corporation, Jos. L. Rhinock vice-president. The new board of directors is made up by F. R. Williams, Benj. Heidingsfeld and Harry K. Shockley.

The theatres involved are Columbia, Olympia, Walnut, Cincinnati; Mary Anderson, Hopkins, Louisville; Grand Opera House, Majestic, Indianapolis.

It may develop that Martin Beck or the Orpheum Circuit is interested somehow in the transaction, and it also may mean that Messrs. Cox and Rhinock, who at present are greatly interested in the ventures of the Shuberts, may go more extensively into vaudeville.

CARLE IN VAUDEVILLE.

Chicago, June 2.

Richard Carle has accepted a vaudeville offer, and will open Monday at the American with some girls from "The Echo," the piece which closed last Saturday night at the Studebaker after a short run with Carle as the star.

HEARING BEFORE GOVERNOR.

The White Rats agency bill is before Governor Hughes for his signature or disapproval. The Governor has until June 27 to dispose of the measure which passed the Assembly last Friday.

Today (Friday) at three o'clock there will be a hearing before the Governor. Maurice Goodman, attorney for the United Booking Office, will be present. The dramatic agents will be represented by Mrs. Beaumont Packard. The vaudeville agents had selected no representative up to Thursday.

No move was made for any concerted action to be adopted in case the bill becomes a law.

One agent has had blanks printed for acts to sign, appointing him manager at a stated weekly salary, the contract specifying the agent's duties in the managerial capacity. The agent said he would use these agreements if the bill was signed, becoming a manager in general of acts, instead of an agent. This course or one similar may be followed by other agents. There has been some slight talk of agents getting together for a test of the constitutionality of the bill if signed.

The bill having been passed on an emergency message from the Governor, had not been printed up to Wednesday. The full measure as passed by the Assembly with the Senate Amendments will not be available today or tomorrow.

It is probable upon the Governor signing the measure that the United Booking Office will issue a statement.

The White Rats will have a scamper in

the clubrooms June 11 at which the New York State legislators have been invited to be present.

FIRST ACADEMY BILL.

The first vaudeville bill at the Academy of Music, New York, under the management of William Fox, has been booked through Ed. Deely of the Joe Wood office.

The show will be given Sunday, June 12, and a variety program offered each Sunday after until the regular vaudeville season starts in August. Until then Corse Payton, who commences a stock season at the house next week, will hold forth.

The June 12 bill, for that day only, will be Montgomery and Moore, Fields and Lewis, Cliff Gordon, Frank Bush, Hanson and Miller, Andy Lewis, Virginia Royden and the "8 Dancing Comets" (from "The Mardi Gras Beauties"), Missie Oliver and Co., Franklyn Ardell and Co., Rathskeller Threë, Joe Merrick and Co., Luigi and Rosetta.

Prices will be 10-20-30. In the program as given out are contained mostly "Morris acts," with one "United" turn.

BOOKED UNDER FIRST TITLE.

The dramatic pantomime which played at Hammerstein's recently under the title of "The Slums of Paris" has been booked by the United for future time under the changed title of "Casque D'Or." This is the caption under which it was first produced at the Columbia Theatre just before the Hammerstein's date. The "Slums" title was taken only temporarily.

Coccia and Amato are the principals. Aurelia Coccia produced the piece. It is contracted at Henderson's, Coney Island, next week, through the offices of Paul Durand.

RACING FOR A WEEK.

Fred Lindsay, the whip-crack, sailed for England on the Mauretania June 1. The lash expert has a week booked at the Theatre Royal, Dublin, Ireland, starting next Monday (June 6).

Mr. Lindsay expects to reach Fishguard, England, at about noon Monday. Unless he does so, it will be impossible for him to make Dublin in time to play the first show Monday evening.

Probably the weather will be the referee that will decide. Lindsay was booked by Paul Murray, of William Morris' London office. Paul cabled Lindsay at Shea's, Buffalo, last week.

MAJOR ROSS HELPLESS.

San Diego, Cal., June 1.

Major Duncan C. Ross, one time broadsword champion of America, is down and out physically and financially here. The Major was arrested on the street by a policeman who thought he was intoxicated. Examination showed he is suffering from locomotor ataxia.

K. & E. SEW UP PRODUCERS.

Through an advertisement in the New York Herald Tuesday, Klaw & Erlanger announced that the producers of plays aligned with "The Syndicate" and booking through it, had agreed not to play their attractions in any "Open Door" theatre. Incorporated in the announcement was a letter which had been addressed to theatre managers in the United States and Canada. It contained the signature of each producer or his representative, facsimiles of which included in the advertisement.

This announcement was accepted as the "sewing up" of the production end of the legitimate. It leaves the Shuberts with six producers, capable of turning out possibly for next season for the 1,400 "Open Door" theatres about ninety or one hundred shows.

Klaw & Erlanger will have between 300 and 225 shows at the same time, from an estimate. Another estimate says that the Shuberts and K. & E. together could not properly supply the "Open Door" people with sufficient plays. The "one nighters" must have at least 600 shows to furnish the quantity of weekly entertainment they would like to have.

Indiscriminate acceptance of "productions" by the Shuberts might gain them fifty more productions at the commencement of next season, it was said, raising the total to between 140 and 150. These fifty additional ones, taken from all who may have a craze to "get in the show business" will stop the promiscuous production in short order, it is expected. In the grand total of pieces the Shuberts can provide will be about thirty necessary to them for their own houses, leaving the remainder for "the road."

On the Shubert list of producers are themselves, with an estimate of thirty-five productions for next season; Lew Fields, 5; W. A. Brady, 10; The Lieblers, 15; John Cort, 5; Daniel V. Arthur, 2.

The producers who signed the letter for Klaw & Erlanger are Charles Frohman, David Belasco, Henry B. Harris, Frederic Thompson, Klaw & Erlanger, F. Ziegfeld, Jr., Charles B. Dillingham, Henry W. Savage, Cohan & Harris, Jos. Brooks, A. H. Woods, Jos. M. Gaits, A. Pitou, Henry Miller, Mittenhall Bros., A. S. Stern & Co., Maurice Campbell, Geo. W. Lederer, Joe Weber, Kirk La Shelle Co., Wagenhals & Kemper Co., William Harris, Jesse L. Lasky.

Wednesday Mr. Brady announced he had engaged James K. Hackett, Arnold Daly, Virginia Harned, Henry E. Dixie, Amelia Bingham, Guy Bates Post, and Andrew Mack to appear as stars under his direction next season. All but Mr. Post have appeared in vaudeville off and on within the past two seasons.

The K. & E. side gave out the same day that they had secured the Jefferson, Memphis. "The Syndicate" is promoting a new Atlanta house.

ACROBAT HURT.

Victor Pedersen, of the Pedersens, did not appear in the Hammerstein Roof bill at the opening nor this week. He is laid up in Cleveland with a broken bone in his leg. Pedersen does a slide on the stage. At Baltimore recently a splinter from the stage flooring entered his leg and broke a bone. It is expected that the act will be at the Roof bill, commencing June 13.

DOUBLE SHOW OPENING.

Dispite the chill and the fact that most of the city dwellers were away over the holiday, an audience encroaching upon capacity witnessed Monday night's opening of the American Roof.

A more remarkable showing was made in the downstairs house where the acts playing the Plaza worked a third show. Here about a three-quarter audience was attracted by the 25-50 scale. There is slight confusion in filling the house up, owing to the fact that both the Roof and Theatre audiences enter at almost the same place. The evening crowd were finally shooved to the right spots.

At Hammerstein's premiere of the Roof season, a large crowd watched Morris Gest flitting between the box where his family was located and "the Farm," telling everyone what a "great show" it was. The many air outlets on Hammerstein's drove all heat off the Roof, and the canvas at the rear of the orchestra during the first half was lowered.

A big show in quantity this week at "The Corner" drew capacity houses into the matinees Monday and Tuesday, but up to Wednesday night the weather man kept the temperature down too low.

At the American the "theatre show" after this week will be engaged for seven shows weekly, the Plaza having been let on a percentage plan.

DEIKE GIRL DIES.

Philadelphia, June 1.

Hedwik Deike, one of the four Sisters Deike, who appeared with the Barnum & Bailey Circus here several weeks ago, died in the German Hospital last Thursday from meningitis, superinduced by over-exertion while performing in the act.

The girl was taken suddenly ill and the physicians attached to the circus recognizing the seriousness of the symptoms had her removed to the hospital. She never rallied. Her sisters, who left with the circus, were notified of her death. The dead girl was 22 years old.

Bosanquet sailed Wednesday for England on the Mauretania.

Return to Vaudeville of the Popular Comedienne.

IDA CRISPI.



Playing BRIGHTON BEACH MUSIC HALL, week of JUNE 13.
Role direction, FAT CASSY and WM. L. LYKENS.

BOTH BURLESQUE WHEELS ACTIVE PLANNING FOR '10-11

Western Directors in Annual Conference and Easterners in Executive Session.

James J. Butler, president; James E. Fennessy, secretary; John Whallen, director, of the Empire Circuit Co., (Western Burlesque wheel), have been in New York nearly all this week and several conferences have been held as preliminaries to the annual meeting to be held, between now and the middle of June in Cincinnati. At that time the date for the annual drawings will be decided.

The date will likely be earlier this season than last. In 1909 the Empire managers were forced to go over to Jersey to do their drawings, owing to a provision of the New York State law which made such a procedure in the nature of an illegal lottery. The new phase of the matter last year made consultation with the lawyers necessary and delayed the drawings. This year, it is believed there will be no such postponement, the circuit managers having learned the proper procedure.

When the Cincinnati meeting comes off, it is believed that two most important deals will be considered. One is the elimination of Albany and Troy as Western Wheel stands. This engagement has been unsatisfactory and it is believed that the directors have devised a scheme to obviate it in the tour. What the plan is nobody outside the directors seems to know just at this time.

It is also said that the Wheel will attempt to make new terms for the playing of Montreal, trying to bring about a change of house from the Theatre Royal to the Francaise. The season past has not been entirely satisfactory at the Royal, some of the shows playing to considerably under \$2,000. Even with a gross taking of \$2,200, the visiting shows came out with a small loss on the week—amounting to about \$150. The traveling managers declare that the shows originally played at the Francaise which has a larger seating capacity and better stage and since it is under the same management (Sparrow Amusement Co.) the transfer should not be a matter of great inconvenience to the owners and would certainly be an advantage to the traveling shows. What will develop on these two points at the Cincinnati meeting is awaited with a good deal of interest by the Western managers.

During their presence in New York Messrs. Butler, Fennessy and Whallen met the road managers in the Empire headquarters and heard from them their ideas for the advancement of the Wheel. Mr. Butler was accompanied by his 15-year-old son, who was taken ill and delayed the departure for the west of both Butler and Fennessy. The latter was anxious to leave. He is still under the care of his physician, following his severe accident in Cincinnati some months ago and his enforced absence from home was a good deal of a hardship on him.

The charter members of the Columbia Amusement Co. banqueted at the Hotel Gayety, Mr. Shayne moving elsewhere on the circuit.

Astor Wednesday evening. The roll contains nineteen names and, strangely enough, includes two managers now allied with the Western Wheel, the opposition. They are Harry Martell and Frank B. Carr.

Of course neither was present at the Wednesday evening affair. The reception started just before 8 o'clock. It was noted that since the founding of the concern two of its members have passed away. They are George Rice and Harry Morris.

The annual stockholders' meeting was scheduled to be held at the Columbia Theatre Building today (Friday). One of the directors said that routine matters would occupy the session.

LEADING WOMAN QUIETLY MARRIED

Philadelphia, June 1.

May Florine Lindon, who has been filling the principal rôle with "The College Girls" burlesque company the past season, was married on Saturday last to Franklin J. Moore, the son of a very wealthy resident of this city. Miss Lindon left "The College Girls" on Saturday, Florence Mills replacing her and the former slipped off quietly to Camden where the ceremony was performed. The wedding caused a sensation as Moore comes from a very well known family high in society.

Moore did not notify his fond parent, declaring that he expected a row when the secret became known. This is a return date for both in the marriage line. Several years ago Moore ran away with Mabel Courtney, who was with a musical comedy company, but a divorce came later. He has been very attentive to Miss Lindon all season, following "The College Girls" to several towns.

Miss Lindon, whose real name is Lutz, hails originally from Lancaster, Pa. Her former husband, Albert Wilder, is said to be a stage manager in the employ of the Shuberts. There is a daughter, aged 13, as a result of the first union. Miss Lindon's mother was an author and wrote under the name of "Saragen." Miss Lindon was formerly with the Bostonians and also prima donna with Nat Wills in "A Son of Rest." She has signed a contract to appear with "The Merry Whirl" in New York for next season.

SCRIBNER A DADDIE.

Sam A. Scribner's home at 38th Street and Seventh Avenue, New York, was visited by the stork Monday. It was a girl. The event overshadowed all other developments in the burlesque situation of the week.

ECKHART, GAYETY MANAGER.

Johnny Eckhart, one time sporting promoter and fight referee, next season will manage the Gayety, controlled by the Columbia Amusement Co. Eckhart managed Richard Jose's "Silver Thread" this season. He succeeds Eddie Shayne at the they threaten you with jail.

BURLESQUE SHOW DISBANDS.

Mortimer M. Thiese's "Wine, Woman and Song" Co., on the Western Burlesque Wheel, disbanded last week. There was some trouble about settling claims, salary and other things. One of the Empire Circuit directors assumed the obligations.

The amount involved was in the neighborhood of \$1,000.

Mr. Thiese declares that he was not concerned in the management of the organization, his rights to it having passed to other Western managers. It is likely that the title, long a standard one in the Western Wheel will pass out of burlesque, being preserved by Mr. Thiese for his tours on the legitimate circuits.

This week it was reported that manager Thiese's "Morning, Noon and Night" closed in Cleveland Saturday night, and Campbell & Drew of that town, also members of the Empire Circuit Co., advanced the members of the organization money to get them back to New York. Mr. Thiese denied that financial aid had been given by Campbell & Drew.

Mr. Thiese is in New York. He has given up his offices in the Knickerbocker Theatre building and is located in the Gaiety Theatre building, 46th Street and Broadway.

He said that he had not connected with the direction of "Wine, Woman and Song" for some time past, that show being in the hands of other parties and having borrowed (with his permission) the name for a few weeks around New York.

Contradicting a report that he would not have a representation next season in the Western Wheel, Mr. Thiese declared he had had assurance that a franchise would be allotted him. This information came to him from a source which made it practically official.

The name "Wine, Woman and Song" would not be in the Western roster, he added. It is his intention to put a new show out under either the title "The Rollickers" or "The Strolling Players."

The Bonita show closed Saturday night in Salt Lake, after a prosperous tour of twenty weeks. Most of the company went from that point to Seattle, there to start June 11 in musical stock for a season of twelve weeks, reorganizing to play in the west again for the season of 1910-11 with "Wine, Woman and Song."

OH, YOU GEORGIE!

Georgie made a squeal on the plea of a steal of a diamond ring he says he owns. Helen Watson is the gal who wanted to be swell with the sparkler that on her finger shone. Georgie came to York, made a lot of talk and got Helen pinched on his claim. She, of course, denies, and for the ring still sighs, saying for the sparkler she is not to blame.

Back to Washington Helen, she must go, away from her burlesque show, for Georgie Morris was on her trail. U. S. Commissioner Gilchrist had \$225 as the price, and told Helen to return to Wash., or furnish bail. It's tough on a girl, whose head is in a whirl, to see a fellow with a ring, but it's tougher on the fellow, if he has a streak of yellow, to lose a stone and yell about the sting. So, girls, look out for Wash., and don't stand for any josh from the boys down at the Capital. They may hand you phony stuff, and that's certainly rough, but worst of all

GORDON-NORTH CASE PENDING.

It is understood that the meeting of the Columbia Amusement Co. directors today (Friday), will mark the disposition of the Gordon & North controversy. It is widely believed, and with some semblance of official backing that the producing firm's three Eastern Wheel franchises will be declared forfeited on the ground of breach of contract. Cliff Gordon and Bobby North declare that they have committed no breach in opening their "Merry Whirl" at the New York Theatre in opposition to the Columbia Theatre. Both sides take opposite viewpoints. It is not beyond possibility that the whole matter will reach the courts.

"The Merry Whirl" opened at the New York Monday evening to about \$1,100, something under capacity and there was probably a sprinkling of paper in the house. The newspapers treated it rather roughly, an important daily going after the piece strong.

The owners of the show were asked by a VARIETY representative as to the report that they had received and were considering an offer to affiliate with the Western Wheel. They replied that no such negotiations were under way.

If the show makes good at the New York it will probably receive a Klaw & Erlanger route, it being pretty well understood that "the Syndicate" is desirous of getting productions.

SIM'S SIGHT-SEEING SCHEME.

Sim Williams and wife are in England now. Mr. Williams, a Western Burlesque Wheel manager, married the day before he sailed.

At that time he confided to friends that he would remain abroad for six weeks, see all of Europe and not spend over \$600. He expects to return to New York July 4.

While Sim was positive that his figures were correct on the \$600 basis, it is said that as a precautionary measure, he had stored away in an inside pocket, \$3,500 more for emergencies.

The marriage became known this week of Grace Celeste to Harry Emerson. The bride was formerly the wife of Mr. Williams.

WEST TAKES EASTERN STAND.

The Empire Circuit Co. (Western Burlesque Wheel) has made all arrangements to play the shows booked by it through its chain in the Apollo, Wheeling, Pa.

The Apollo was played by the Eastern Wheel shows toward the end of last season, staying there three days and splitting the week with Columbus. The Western people according to the present arrangement will play the stand a whole week.

WORK GIRLS IN TWO SHOWS.

Grasping the obligations of a "producer" quickly. William Morris, who is now head over heels in the forthcoming hour's performance of "Chanticleir" on the American Roof, has decided that if the musical piece "gets over," he will utilize the large chorus for another production act on the same program to appear later in the evening. G. Molasso will build the second number.

Sydney Grant and the Elite Musical Four have been added to the cast of "Chanticleir."

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square, New York City.

SIRIE SILVERMAN,
Proprietor.

CHICAGO, 167 Dearborn St.
WALTER K. HILL.
LONDON, 418 Strand.
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Rate card may be found in advertising section of this issue.
Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.
Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Co.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies 10 cents.

Entered as second-class matter at New York.

Vol. XVIII. JUNE 4. No. 12.

Princess Rajah leaves for Europe June 14.

Jake Wells proposes to build another theatre in Richmond, Va.

The Star, Chicago, closed its vaudeville season last Sunday.

B. A. Rolfe will put on a new musical act about the middle of August.

Le Compt, the fire-eater, will sail for England June 8 on the Lusitania.

At the Bijou, Brooklyn, June 10, a benefit will be given to Isaac Payton.

Cartmell and Harris have purchased a summer home situated in Long Island.

Jeannette Lowrie is leading a "girl act" which is "breaking in" on the small time.

Bert and Lottie Walton have been routed to open on the Orpheum Circuit June 27.

Mary Spooner has a sketch she has prepared for vaudeville called "The Obstinate Family."

Reynolds and Donegan sail for Europe June 22. They will be away a full year this trip.

Rose Adelle is at the Jane Case Hospital, Delaware, O., recovering from an operation.

William Hawtrey is about to return to vaudeville with a sketch, sayeth M. S. Bentham.

Joe Carroll and Will Cooke returned to New York this week, after many months in the west.

Howard Thurston, the magician, married his assistant, Beatrice Foster, May 28, in New York.

Bob Manchester has left New York for his annual pilgrimage to his home town, Painsville, O.

Maude Lambert has taken the role in "The Summer Widowers" first given to Kate Condon.

The Marvelous Millers, with "The Midnight Sons" the past season, will return to vaudeville.

"The Colonial Septette" arrived from England Wednesday, after a stay abroad of a little over a year.

Potter and Harris will appear again, Miss Harris having been too ill to play during the past six weeks.

The Tom Jack Trio will return to this side, opening in the east next September, placed by the Casey Agency.

May Clinton, formerly of Cooke and Clinton, started as a single shooting act at the Bijou, Bayonne, last Monday.

Howard and Howard will have a new act next season, written by Sam Ehrlich, called "The Porter and the Salesman."

Mr. Wolsteiner, of the Berlin Marinelli office, sailed May 28 to take a position with the Marinelli New York branch.

The Breakaway Barlows have been booked for fifteen weeks by the Fair Department of the United Booking Offices.

Henderson's, Coney Island, is giving pictures between the acts this summer instead of an overture as in previous seasons.

Nelly Lynch, of "The Jolly Bachelors," which closed May 28, has sailed for England where she will remain a month or longer.

Hill and Whitaker have had their next season filled in on this side by Jenie Jacobs of the Casey Agency. The act will appear in the east.

Tina Zoeller, of the Alrona-Zoeller Trio, has recovered from the injury to her arm received recently and the act is ready to return to work.

The American Roof is supplying its bar with drinks, booked exclusively by the Morris Circuit, another opposition to the Hammerstein's.

Gus Edwards will play at Young's Pier, Atlantic City, for the week commencing June 13, when he opens with "The Follies" at the Apollo there.

In connection with playing at Hammerstein's in the "Madame X" travesty, Dave Ferguson goes into the Fifth Avenue bill next week as a single act.

"The Country Club," a Jesse Lasky act, is reported to have been fined \$100 last week at one of the Keith houses for neglect in forwarding photos.

Gera went into the show at the Bronx on Monday in place of Howard and North who could not make the connections, having played Milwaukee last week.

Maude Hall Macy (Mrs. Carleton Macy) is home at Sheepshead Bay, N. Y., recovering from an illness which has confined Miss Macy there for six weeks.

Bert Levy leaves for London next Wednesday. Gertrude and Max Hoffmann sailed Tuesday of this week. They return to open about Sept. 5 on the United time.

Taylor, Krantsman and White (White City Trio) will make their first appearance in the east booked into the Brighton Beach Music Hall by Max Hart for next week.

Three chimpanzees arrived in Philadelphia from Hamburg May 22. Two were immediately shipped to the Barnum show. The other is kept in Philadelphia, at Pamahasika's.

Ward De Wolfe has been engaged to star in "The Girl in the Taxi" next season. De Wolfe has been doing a vaudeville turn for the past season under the management of Joe Murphy.

Joe Boganny will open at the Palace, London, June 20, with his comedy acrobatic act set in a Chinese opium joint. It will be Boganny's first use of the new set. The act sails June 8.

George Felix and Lydia Barry have arrived at their home in Brooklyn after going over the Orpheum Tour for forty weeks. Miss Barry has decided to accept offers from musical comedies.

William Courtleigh has a new sketch ready to present. It has been named "Winning a Pippin." Mr. Courtleigh played it for one week some time ago under the title of "The Double Cross."

Sam DuVries, of Chicago, has sold to Tom Brantford, a spectacular mirror dancing act for the use of Oneta. An investment of several thousand dollars by Mr. Brantford will be necessary to produce it.

Klaw & Erlanger will present three musical productions by Adolf Philipp next season. They have been named "The Girl's Name is Adele," "The Woman Who Likes to Laugh," and "Therese, Don't Be Angry."

Morrison's, Rockaway Beach, commenced the season last Saturday with three days of vaudeville. Shows will be given on Sundays until the regular season commences. Deimling's with Morris bookings, starts July 2.

Chas. and Fanny Van have in preparation for next season a new act entitled "The Stage Carpenter's Experience" in which they will introduce a novelty song containing the names of two hundred vaudeville acts.

World and Kingston and McIntyre and Heath are at the Alhambra this week. It is thirty years since John World and the same team played together on the same program, then in the McIntyre & Heath Minstrels.

The Majestic, Ann Arbor, Mich., will close its regular season June 18, and will offer pictures for the summer. The bal-

ance of the Michigan circuit under W. S. Butterfield will on the same day close for about eight weeks.

The Millman Trio will appear at Yonkers next week. It is the former title of the act Bird Millman was with, now consisting of Miss Millman's father, as of yore, and two new girls. Bird is at Hammerstein's in her own turn.

Charles Collins, brother of James Collins, stage manager at the Greenpoint, will be stage manager this summer at the Brighton Beach Music Hall. John will be "opposition," handling things back stage at the Brighton Theatre.

Ida Crispi in her new single speciality will appear June 18 in the Pat Casey show at the Brighton Beach Music Hall. Next season Miss Crispi will complete her contract of two years with Jacobs & Jermon, returning to vaudeville afterward.

Frank Schaffer has booked the Four Nightons for the New York Hippodrome the coming season, "Desperado" for England, and outside of that, has been at the New York Hospital, since May 20, with appendicitis. He expects to be around soon.

The Five Piriscoffs sail for the other side June 15. They have contracted to appear in Paris for the month of July, and immediately after the agreement is played will return to the United States to take up American bookings arranged through Paul Durand.

A burlesque manager is in negotiation for the rights of "Cherie," the sketch formerly played in vaudeville by Clayton White and Marie Stuart. His plan is to roughen up the semi-tough character and make it a straight comedy act without finesse of characterization.

Mark M. Vance, who came east as personal representative of Frank Tinney, will remain in New York over the summer. Tinney closes his season at the Brighton Theatre next week, and will return to his home in Atlantic City, where he operates a string of taxicabs during the hot months. Vance was formerly connected with a Chicago paper.

Fred McNaughton sails from Montreal June 10 for England. His brother, Tom, will return to New York with his wife, Alice Lloyd. The acts close with the Alice Lloyd Show in Montreal this Saturday night. Miss Lloyd refused a New York engagement for next week on the plea that she would have to pack her trunks, but it's a lonesomeness for the sights of this big town; including Doc Steiner and Jules Ruby.

Some one scratched Jules Ruby's sign on his office door last Monday. Jules was furious. He nearly missed an act for Cohoes, he was that angry. For satisfaction he explained in detail why the turn couldn't work the "big time" until it had gone over the Proctor Circuit. Usually Jules doesn't go into detail. He says it's so, and then leaves it to anybody. That is a habit incurred through the trustful nature of Jules. He always trusts the other fellow, and has never lost a dollar yet. Jules says it is impossible for him to lose a dollar.

PATENTS COMPANY SHOWS ITS HAND IN EXCHANGE DEAL

Starts to Take Over the Rental Business, Without Fear of Independent Aggressions. Kleine Turns Over His Main Office and Exchanges. Percy Waters Likely General Manager

The Patents Co.'s. play to absorb the exchange branch of the picture trade is under way after a delay of several months. A movement was started late last week to absorb the main branches and the "wise" ones in the business figure, that within three months or less at the latest the Patents Co. will be in full possession of the rental field as well as the manufacturing branch of the industry. The tip is out that the "trust" will go right ahead to "clean up."

Announcement, as was expected, has been made that the General Film Co., the Patents Co.'s. Jersey corporation representing \$2,000,000 of capitalization, has taken over the Kleine Optical Co.'s. main office in Chicago as well as its branches in New York, Denver and Chicago. Besides these, the General Film Co. has acquired the Lubin Film Service in Philadelphia (that concern having abandoned its outside branches) and the Howard Moving Picture Co. of Boston.

The Patents Co. shows its connection with the General Film completely by electing to the directorate these officers:

J. J. Kennedy, president.

George Kleine, vice-president.

J. A. Berst, treasurer.

This completes the evidence presented from time to time by VARIETY that the big "trust" was out after the exhibitors' end of the trade. Mr. Kennedy is of the Biograph Co.; Mr. Kleine is the biggest importer of films from Europe, and J. A. Berst is the American representative of the Pathe Frères, the French manufacturers. All hold manufacturers' licenses from the Patents Co.

From now on the Patents Co. (or General Film Co.) will proceed to take in the other renters, either buying them out or "choking them to death," accordingly as they are strong or weak. A man who is well up in the "trust" methods and not subsidized, said this week that the "trust" had shown a disposition to buy the firm out rather than "kill them off," that being the most expedient and expeditious method of clearing the situation up.

In the new frameup it is rumored that Percy L. Waters is to be the general manager of the General Film Co., the report also making it appear that negotiations are under way for the acquisition of the Waters exchange, known as the Kinetograph, one of the strongest of the exchange bureaus. The Waters establishment supplies the New York theatres of the United Booking Offices as well as the out-of-town B. F. Keith and F. F. Proctor "pop" and vaudeville houses.

The movement of the Kleine Exchanges is more or less of a nominal transaction, Kleine being a manufacturer (his function of the largest importer outside of Pathe Bros. giving him that classification in the United States), but the Howard transfer

introduces an "outsider," an exchange man without manufacturing affiliations, into the situation.

From inquiry among the trade it is learned that negotiations have been started toward the acquisition of other exchanges, the consideration in many cases being substantial offers of cash.

Coming just at this time, it is apparent from the move that the Patents people have the utmost contempt for the independent movement. The Patents Co. faction seem to feel that they have the business all their own way and regard without fear the turning of a lot of renters over to possible independent enterprise by taking their present occupation away.

One renter said this week that he expected the transfer of the rental end would be a wholesome change in the industry, inasmuch as it would eliminate a number of irresponsible parties from the situation, but he was quite willing to admit that in the course of time "the exhibitor would be called upon to pay the toll." "However," this man argued, "the exhibitor stood for the '\$2 weekly tax' and there is little likelihood that he will 'jump the reservation' on a squeeze such as promised in the new frameup."

The General Film Co. holds license from the Patents Co., as the old exchange did, and operates under the same contract as did each individual exchange, except that the officials of both are nearly identical, and for all practical purposes the General Film is the shipping department of the Patents Co.

Film people were a good deal at sea over the sudden appearance of John J. Murdock in the independent field last week, but none was familiar with the details of his connection. William Swanson, the independent man from Chicago was still in New York. It was known that he had openly declared he knew a way to tie up the Jeffries-Johnson films, but of late has had little to say on the subject. Further than the fact that Murdock and Swanson are both from Chicago there was nothing to connect them in a deal, and the fact of Swanson's silence was taken as an added indication that there was no development in the independent camp, Swanson being prone to make a good deal of noise when anything on his side promises a "splash."

Mr. Murdock had been away from the United Offices for some days, but was again in evidence in the Long Acre Building on Monday of this week.

Boston, June 1.

The General Film Company will take possession of F. J. Howard's picture exchange June 13, Howard going out June 11.

Howard's office staff will undergo no change, it is understood.

Howard says he is going to take matters easy now. He is plainly pleased with the transaction and speaks as though he got his own figure.

LOEW REFUSES ARBITRATION

In a complaint lodged with the White Rats by Howard Truesdell, against the Loew Circuit, Jos. M. Schenck, the general booking manager of the "small time" chain, has refused to accede to the Rats' request for arbitration.

The Loew Circuit uses the White Rat form of contract, which contains a clause calling for the submission of differences between managers and acts to a board of arbitration in the manner provided by the agreement.

Mr. Schenck says Mr. Truesdell engaged with the circuit under contract for five weeks. The agreement carried an optional clause for five weeks longer. When the western time of the Loew Circuit closed, the act was informed, says Mr. Schenck, that the option would not be exercised.

The five weeks originally contracted for were played by Mr. Truesdell, leaving nothing to arbitrate, according to Schenck.

CHANGES IN SUN OFFICES.

Springfield, O., June 1.

Several changes have been made in the Gus Sun booking offices here. Charles Crowl, who has been in charge of the Pittsburg branch has been transferred to Chicago. George Sun has replaced him in the Pittsburg establishment, and Harry Weber, formerly an independent agent in Chicago, is slated for the New York office.

The McDonald Sisters and the Varsity Four, two Western acts, reached New York this week, and announced the engagement of Rose McDonald to William Thompson, of the Four. Both acts have been playing on the same bill for some time during their trip east.

THE A-A-DAY EXPERIMENT.

The experiment of two shows daily at an admission of ten cents has been satisfactorily started, according to Jos. Shea of the Shea & Buckney concern, which has the Murray Hill Theatre (where the experiment was made) for over the summer.

Jos. Shea said Wednesday that if business continued up to the mark then reached, the takings on the week would be between \$1,700 and \$2,000. Some reserved space is held at twenty-five cents. At the general admission, with fourteen shows on the week, this amount would mean nearly capacity business at each performance.

Mr. Shea stated that the policy would be held to, and that next week's bill at the Murray Hill would be headed by Elsie Fay. Billy Clifford, Sa-Heras and Caicedo will be among the others.

NEW CANADIAN ASSOCIATION.

At a meeting in Truro, N. S., of theatre managers of Eastern Canada held in May, a protective association was formed, called the "Eastern Theatre Managers' Association." The object of the association is principally, to "go after" traveling companies in the habit of pirating plays.

The members are A. O. Skinner, St. John; J. F. O'Connell, Halifax; F. W. Winter, Moncton; Simon Crabb, Charlottetown; W. A. Skedd, Chatham; A. Simpson, Amherst, and R. J. Macadam, Sydney, the latter, secretary.

Al Jolson leaves New York today (Friday) for San Francisco, where he will remain until July 25. On that day, Mr. Jolson opens a tour of the Orpheum at Spokane. While in Frisco, Jolson will spend his time between the training camps of Jeffries and Johnson.



GENNARO, the ECCENTRIC, and his Venetian Gondolier BAND

Present an act entitled "SUNRISE IN MOUNTAIN ROSE." The act opens with a dark stage and the singing of canary birds. A snow mountain is seen in the distance. This is Mountain Rose in Italy, near Switzerland, and it is supposed to be 14,000 feet high. An American hotel stands near by. It is customary every morning before sunrise for an old man to come to the hotel and give a bugle call to notify the guests to come down and see the sun rise. Immediately after a group of guitar and mandolin serenaders appear in the vicinity of the hotel. The guests then begin to flock about enjoying the sunrise and the serenade. As the guests retire Gennaro's Band approaches the American garden apparently from a great distance. The audience hears the soft strains of "To Mountain Rose We Shall Go," gradually increasing in volume until the climax of the crescendo is reached and the entire band appears in the American garden depicted on the stage. With such a setting the quaint costumes, combined with the excellent personnel of the band, and the harmonious concert work, make an extremely enjoyable entertainment. "Haste thee, nymph, and bring with thee jest and youthful jollity."

The entire act is one suggestive of Mr. Gennaro.

CHARLES A. COUTANT DIES.

While in bed at five a. m. Wednesday, Charles A. Coutant passed away.

Mr. Coutant was the senior member of Felber, Shea & Coutant, and secretary of the Bijou Circuit Co., under which style the firm operate their theatres. His death will affect the circuit.

The deceased was about 60 years of age. He had been general manager for James McChrerry, opened the Greenhut Store in New York City, and was very well known in commercial lines before retiring. He became interested with Felber & Shea about two years ago.

MAUDE ODELL AGAIN.

After a long period of non-employment Maude Odell is back in vaudeville. Next week she is booked to play the Palace, Philadelphia, the transaction being completed in the New York office of the Vaudeville and Moving Picture Co. of America. The Palace is a "pop" establishment, but this sort of time is no new thing to Maude. She will be at the American (theatre bill), New York, the week after.

YONKERS INVADES NEW YORK.

Can you beat that for nerve! A theatrical promoter from Yonkers, almost a joke suburb of New York, has had the temerity to enter Manhattan Borough with a vaudeville project. The momentous move became known this week when plans were filed for the building of a "\$75,000 "pop" house at 11-13 West 116th Street. D. A. Doran of Yonkers is the Napoleon.

PATHE LOSES A CHANCE.

With a continental heaviness of enterprise, Pathe Freres, the French picture firm, lost their chance to be the first exhibitor of the pictures of the King's funeral in New York. The Vitagraph Co. of New York, had the honor among Patent Co.'s licensees, although the Barker Co. showed a funeral release on the same day at Morris' American. The Vitagraph had its film at the Colonial.

All the reels arrived last Friday. The Vitagraph Co. stock came over in a grip, carried by the photographer who had been sent over to make the picture on the spot.

The Pathe concern trusted to the mails. When the film was sorted out after the boat's arrival, two important reels were missing, so the Pathe New York branch waited for the next mail boat to bring them in. It is estimated the delay won't cost Pathe over \$50,000 in sales.

The Vitagraph release of the funeral was shown at the Williams theatres this week; also in the "Association" houses. The independent reel was seen at the American and Hammerstein's.

The picture of the procession made by the independent was the better liked.

London, May 25.

At the Palace next Friday a matinee will be given to show the pictures taken by the Urban Co. of the King's funeral. These pictures have the natural coloring. Colored films have been a feature at the Palace for some months. Alfred Butt, director of the Palace, states that the American rights for the colored pictures have been sold for \$250,000.

George B. De Vere has been re-engaged with "The Travelling Salesman" for next season.

DAISY HARCOURT'S SHOW.

Next week at the Plaza, Daisy Harcourt, the English singer of songs, will appear at the head of her own company, especially engaged for the occasion by Jos. Shea, who has taken the theatre from the William Morris Circuit on the percentage plan.

Besides Miss Harcourt will appear the Empire City Quartet, James J. Morton, "In the Subway," Buckner, Carleton Macy, assisted by Mrs. Clay Clemons, Hilton and Lewis, Great Higgins, and "The Pandora Girls."

During the engagement Miss Harcourt will sing a new song, called "A Perfect Lady." She may follow the Plaza stay with a run on the American Roof over the summer.

Commencing June 13, Mr. Shea and Arthur Buckner will play the vaudeville at the Plaza under the percentage plan, the two agents putting in the bills. Present prices at the Plaza will prevail.

Joe Shea wagered a hat with William Morris Tuesday that the Harcourt show would play to \$5,000 at the Plaza next week. Morris is willing to wager that the Plaza has played to more gross for the past six weeks than the Fifth Avenue has during the same time.

COMBINE BOOKING SERVICE.

St. Louis, June 1.

Thirty managers of picture houses playing vaudeville acts met here Tuesday and effected an organization with the object of securing better vaudeville bookings. They declare that by combination they will be able to secure a better grade of acts. They have agreed on a uniform scale of salaries.

The present membership will be able to book for twelve weeks. The managers will be in session until late tomorrow. It is said they hope to line up a circuit of fifty houses in and around St. Louis.

"The Defaulter" has been written by Dudley H. Clements, treasurer of the Colonial. It is a piece with a dual rôle, to be played by Robert Cummings next season. Mr. Clements has a couple of other pieces in course of construction. He will take care of the box office at the Brighton Theatre this summer.



LEONARD HICKS.

LEONARD HICKS recently succeeded Roy Rehrer as manager of the SARATOGA HOTEL, CHICAGO. Mr. Hicks was formerly connected with the hotel as chief clerk for seven years. Two years ago he entered theatricals and successfully toured the country as a "jail breaker." Leonard has a multitude of friends, and is assured of success at his new post of duty.

INDEPENDENTS BAR "IMP."

The independent picture movement which promised to progress in a less chaotic manner with recent organization of The Distributing and Sales Co., has been brought into new foment as a result of promised arbitrary action of the Sales Co., which incited that business methods and a dictatorship which would equal the present attitude of the Patents Company would be eventually equalled if not surpassed.

Last week twelve manufacturers perfected an organization, named the Associated Independent Film Manufacturers, at a meeting in New York.

Edwin Thanhauser was the moving spirit in the deal, which promises twelve releases weekly to exchanges registered under the National Independent Moving Picture Alliance. The Associated managers are Thanhauser, Nester, Eclair, Actophone, Carson, Kinegraph, American, Columbia, Capital, Cines, Lux and Great Northern.

All these manufacturers had up to the meeting representation in the Distributing and Sales Co. That corporation now controls only the products of Powers, Imp, Bison, Ambrosia, Italia, and its own "films d'art," representing nine releases weekly. The split was brought about over the action of Imp in declaring that all films of its manufacture would go forward C. O. D. at once, without waiting until June 1, when under the Sales Co. agreement, payments on delivery could be exacted from rental agencies.

Pittsburg, June 1.

An important meeting of rental men and a few manufacturers was held here last week upon a sudden call, issued by three officers of the National Independent Alliance, an organization which many supposed had become nullified by the formation of the Sales Co. Fifteen men were present, representing exchanges east and west. Within half an hour after they got together orders for Imp releases through the Sales Co. were cancelled, and it was agreed that Imp films would hereafter be barred. It is stated that all the Powers films will be cancelled by most of the renters remaining in the Alliance.

TOMA HANLON.

In Some Exclusive Male Types.



Making a big hit on the big time at a big salary. Sole direction. PAT CASEY and WM. L. LYKENS.

JOE WOOD UNDER SUSPICION.

Joe Wood, the energetic "small time" agent with the big office on 42d Street, fell under the eyes of the police this week. It was nothing serious, and Joe received some free advertising for his own original plan of displaying all bookings on a "board" along one side of his main office. When Mr. Wood first commenced his "small time" campaign, managers were impressed upon calling at his office to see the array of houses and bills written out and plastered on a long board in uniform style. It made a formidable array.

Since those days Joe lost the "small timers" and the board went out of employment for awhile, but it is back, stronger than ever in his new quarters. One board stretching along the south wall of the offices contains names of over forty theatres with shows ahead for three weeks. In the Wood agency are two telephone switches with about eight extensions to each, besides a couple of booths for long distance calls.

The Captain of the precinct the Wood office is in stood outside the large plate window bearing "Joe Wood" the other day. He heard many telephone bells ringing. Looking up he saw the "sheets," and walked into the office on a tour of inspection. Opposite the names of "singles" and "teams," written as only some of Joe Wood's assistants can write them, the Captain caught "S. N.," "B. L. K.," "K. E. E.," and so on.

"A pool room with a new system, eh?" remarked the alert policeman to himself, as he walked over to Joe's desk. Mr. Wood asked the Captain what was wanted, and then went through an explanation as though the police officials were the Commissioner of Licenses. When it was over, the Captain congratulated Joe upon having a perfect booking system, but told him he thought at first it was "booking on horses."

The big point in Wood's favor in the explanation was that everyone around the 42d Street corner knows that Wood's office is open all night and "the ponies" don't run in the dark. Any morning lately when the crowds have been watching for the phony comet to show, Joe Wood and his staff have been "arranging bills" from 8 p. m. until 6:30 a. m. Then Wood has a cup of coffee sent in, closes his eyes to pretend he is just waking up, and goes to work on the day's business. He sleeps every Sunday afternoon, between two and three.

Monday night Mr. Wood grabbed an evening off. Escorted by his staff, and featuring the guest of honor, William Fox (who books through the Wood agency), the bunch visited the American Roof Garden, where Mr. Wood figured out for the benefit of Mr. Fox what the American bill would cost at the Wood schedule of prices.

\$15,000 FIRE AT "VANITY FAIR."

Providence, June 1.

A Memorial Day fire did \$15,000 damages at Vanity Fair. It started along a board walk from a cigarette butt. It spread for 200 feet and communicated with adjoining booths.

The buildings destroyed included show booths, photograph and shooting gallery. The loss falls on Proprietor Leo Mayer of the park and is covered by insurance.

MANAGERS REGARD 10c. "HIP" PROPOSITION WITH ANXIETY

Low Price Charged Makes Profitable Business Extra Hazardous Unless Capacity Is Tremendous.

The summer "Hippodromes" are being much discussed nowadays. All theatrical men are watching the outcome of the first real "Hip" season. The summer park people are particularly interested, while "small time" vaudeville managers, agents and others along the same lines are thinking of the venture.

A well informed vaudeville man, formerly one of the best summer park managers in the country, claims that no "Hip" playing in a baseball park of less than 15,000 capacity has much of a chance at winning any money during the season at a straight ten-cent admission with a show costing \$1,000 or over.

He makes his claim upon the point that two nights weekly must be depended upon for the "pay streak." These are Friday and Saturday evenings. Rain on one or the other of the nights ruins the prospect of any clean up, leaving the management in a financial hole, with a larger loss if the park has been rented for any considerable sum.

Tuesday and Thursday nights are "off ones" anyway he says. Monday and Wednesday may bring some money, but the last two evenings before Sunday are ones to be depended upon. With an average during the season of three and one-half or less good days, with no information beforehand when the rain may spoil a night, the "Hippodrome" with a small capacity doesn't stand a real chance for profit. The exception may be in a city where the "Hip" show can be given seven days weekly. This can occur in the west and southwest.

In some of the "Hip" towns where vaudeville will be played this summer, the capacities are as follows, commencing with the "Hips" booked through the United Booking Office: Pittsburg takes the lead of all with 32,000 in one of the finest ball grounds in the United States; Philadelphia has over 20,000, Chicago over 20,000, Boston, 12,000, Cincinnati, 15,000, Indianapolis, 12,000. (Boston may not be opened through its limited capacity.)

Detroit with over 20,000 capacity and a seven days' play has not been settled upon as far as can be learned. The American League Park, New York, with over 20,000, has not been taken, and the National League (Polo Grounds), New York, has no "Hip" manager. Neither has the National, Brooklyn, a park of big capacity, with over 50,000 people living within walking distance alone. Washington Park holds 12,000.

On the smaller leagues, Buffalo has 10,000; Newark (much talked about as "good"), 2,600, with the other cities running between three and eight thousand each.

A couple of town playing United "Hip" acts at the full salary are Uniontown and New Castle, Pa. These are understood to be among the twelve weeks offered by the United as the "Hip" season.

If the "no stake" rule goes into effect among the "Hippodromes," it is said the United Hip Department will have a good

deal of trouble in fixing up its route sheets. A number of important aerial acts have been contracted for the summer at periods running from ten to fourteen weeks and in a majority of cases the contracts are for consecutive time.

These aerial acts require heavy and complicated rigging which will make the tearing up of the ground necessary unless they carry their stage rigging which may be placed on a platform. Should the baseball club managers decide that the tearing up is against the interests of the game, the situation will be complicated, by the withdrawal of the aerial turns which will have to be re-distributed on the United park and fair time.

It is given as a possible reason why there is no "Hip" in Greater New York that a license for the operation of one cannot be secured.

BOSTON OPENING ANNOUNCED.

Boston, June 1.

The opening performance of the American Hippodrome Company, which has leased the American League baseball grounds on Huntington avenue for "Hip," will be given Saturday evening, June 11. Performances will be given nightly during the summer season. On Sunday nights there will be band concerts, with moving pictures.

Manager A. L. Levering of the Boston Theatre is President of the American Hippodrome Company. R. W. MacFarland of the Henry W. Savage forces is managing director. Vaudeville acts for the "Hip" will be booked through the United.

Prices will range from 25 to 50 cents.

Meanwhile there is much speculation as to when the National League Grounds will have its Hippodrome. The seating capacity at the National grounds is much smaller than at the American League. When John P. Harris of Pittsburg bought stock in the Boston Nationals it was presumed that summer "Hip" would come in there, too. T. A. Morris, the "Hip" promoter, who is putting in a summer vaudeville bill at the Columbia Music Hall, was in Boston last week. He left here to go to Washington and thence to Albany for "Hip" openings. But no definite word has been given out yet of the opposition to the American enterprise.

NEW HAVEN OUTDOOR SHOW.

The "Hippodrome" at New Haven, under the management of the corporation headed by William Fox, commences business next Monday with a bill booked through the Joe Wood agency. All the Fox's "Hips" will start at the same time.

The baseball park at New Haven has a capacity of 11,000. Admission will be 15 to 25 cents.

The first show, costing in salary for the week, \$1,700, contains Luken's Lions, Six Cornallas, Marvelous D'Espa Troupe, Ashburn's Dogs and Ponies, Kip and Kippy, Columbia Musical Four, Virginia Royden and her "8 Dancing Comets," Schack and Lynch, Herman and Rice.

ADDING OTHER "HIPS."

A chain of baseball park "Hips" has been gathered in by a man named Leamy, and placed with the Joe Wood offices for bookings. Wood will place the bills for these "Hips" along with those of the William Fox Circuit. The first of Fox's commences June 13 at New Haven, Hartford and Bridgeport. There are about six in New England, which Fox will operate under a corporate name. On June 6 the M. St. "Hip" in Washington will start with Wood's acts.

The Leamy parks will be those baseball enclosures in Utica, Syracuse, Wilkes-Barre, Reading, Allentown, Trenton, with Jersey City and Newark likely also.

On top of the additional "Hip" time received by the Wood agency, and the regular "small time" bookings (including about 30 houses on the Ohio Circuit, sent over last week to Wood by Fred Nixon-Nirdlinger of Philadelphia, to be placed from the New York agency), Wood has secured all the fairs of the Boonville Fair Association, New York State.

These were gathered in by John Fitzgerald, Wood's "field man," who returned from a three months' road trip last week, with many houses as well in his grips.

The Association fairs are held at Fulton, Sandy Creek, Boonville, Lowville, Gouverneur, Cape Vincent, Watertown, Potsdam, Canton, Malone and Ogdensburg.

JUST MISSED DEATH.

Springfield, June 1.

A new ballooning peril was disclosed here last Saturday, when the balloon Springfield caught in a guy wire strung over the tracks of the N. Y., N. H. & H. railroad, was held suspended while an express train passed, clearing the basket by three feet.

In the basket were James J. Benton and Louis Dederick of Boston, Professor David Todd, Robert Wells and Nelson Waite of Amherst. The aeronauts were well smoked. When the express passed Pilot Benton pulled the rip-cord quickly and a safe descent was made.

POSTPONED ON ACCOUNT OF RAIN.

The circuit of baseball hippodromes in Massachusetts, including Brockton, Worcester and New Bedford among others, did not open Monday. Rain fell over the territory and the acts booked for the chain through the United were notified that the opening would be put off for a few days.

THE HAMLINS.

Richard and Louise Hamlin are occupying the ovals on the front page. They are a young couple, appearing at the Colonial this week, having played at the Alhambra a week or so ago.

Dressed neatly, each of excellent appearance and billed as "The Medley Man and the Maid in Brown," The Hamlins make up one of vaudeville's classiest singing and dancing turns.

They are under the direction of Jo Paige Smith.

The Kroonland of the Red Star Line, carrying the Jackson Troupe, broke a propeller out of Antwerp and had to put into Southampton for repairs. The act will be delayed in joining "The Summer Widowers" which opened at the Broadway Thursday.

THAT "OPENING TOO EARLY."

Philadelphia, June 1.

Since the withdrawal of James S. McCartney from the position of president of the "Big Hip," there have been all sorts of reports concerning the big show at the National League ball grounds. McCartney is manager of the Hotel Majestic. Dissatisfaction over his connection with the outdoor amusement caused his choosing in favor of the hotel. There will be a meeting held shortly, when the company will be reorganized. Morris Scheck, secretary of the Philadelphia Ball Club, is acting in place of McCartney.

John Anderson is still manager of the "Hip," but France Reed, who was equestrian director, severed his connection Saturday. The business has been only fair, despite unusually attractive bills, but this is probably due to a run of bad weather. Three shows were lost last week, and Monday and Tuesday nights of this week have been cold, keeping the attendance down.

The programs, which were too costly, have been cut down, though they are still strong cards for the money. Some difficulty has been suffered through the property hands being unfamiliar with circus apparatus and the poor handling of equipment, dragging the show very much at times.

The management is still very optimistic over the investment, and expects results to come with good weather. The organization of a reported "\$1,000,000 syndicate" in New York caused some comment, but it is not given much consideration, being accepted as a good piece of press work on the part of promoters. There has been some talk of the local "hip" being taken over by the syndicate, and one of those interested here said: "We think we have a good investment, but if the syndicate makes us a good offer we might accept it."

Horace S. Fogel, president of the ball club, went to Atlantic City this week, where he is interested in the hippodrome to be built there.

MORRIS' "HIPS" OPEN JUNE 20.

The summer Hippodromes under the direction of T. A. Morris will open June 20, excepting at Baltimore, which starts June 13.

Mr. Morris will make his admission scale 10-15-25.

MORTON GETS \$5,000.

James J. Morton, "the boy comic," who is doing his Marathon at the Victoria and Palace, Philadelphia this week, will sail June 22 for London, there to go through the necessary forms of collecting \$5,000, the amount of a life insurance policy Morton took out on King Edward's life when he was in Britain before.

The policy had run fifteen months and the American artist had paid premiums on it amounting to less than \$150.

Marg A. Luescher thinks his chief, Martin Beck, while abroad, may arrange to bring "The Passion Play" from Oberammergau to the vicinity of East Aurora, N. Y., where a magnificent forest near Elbert Hubbard's home town would prove an ideal spot for the early presentation as an annual attraction over here, says Mr. Luescher, who is quite certain he can interest Fr. Elbertus in the project.

SUSPICION OF FRAME-UP IN CIRCUS CREDITORS' MOVE

They Ask Federal Court to Permit the Receiver to Sell the Outfit Entire Under Certain Conditions.

Indianapolis, June 1.

Creditors of the Morris & Rowe Circus applied to Judge Anderson in the Federal Court here this week for an order giving the receiver of the show permission to offer the property for public sale either in lots or in its entirety. They also asked that the receiver be allowed to dispose of the assets to a single bidder should the single bid be larger than the total of the individual bids for lots.

Circus people here express the suspicion that the proceedings in court are the manifestation of a "frame-up" whereby the creditors plan to open the way to dispose of the property under some arrangement already planned with a single prospective purchaser.

The show is now in storage in Peru, Ind., and the sale has been set for Saturday, June 11.

ROBINSONS RECONCILED.

There is a likelihood of a reconciliation being effected among the Robinsons, the Cincinnati circus people. The Ohio courts have under consideration a suit brought by the daughters of "Gov. John" involving more than a million and a half dollars.

This week it was learned that the plaintiffs, Mrs. "Cad" Stevens, of White Plains, and Mrs. Pearle Lampton, the governor's daughters, had met and talked with their father during his visit to New York recently. The meeting took place at the Martinique where the "Gov." made his headquarters during his stay in the city.

The big suit has been awaiting a decision for almost a year. It has been surmised that this long delay was made in the hope that the litigants would arrive at some compromise. The New York meeting of father and daughters, it is believed, is the first step in this direction. At least it indicates an end of the feeling of bitterness which has existed between "Gov. John" and his children, who have been arrayed against him in court.

JIMMY'S DAY OUT.

Chicago, June 1.

When the Ringling Show played Columbus, the home of James De Wolf, the "press gang," headed by Guy Steele, arranged that Jimmy should see the show. Last season De Wolf was compelled by ill health to give up his position as one of the relay men with the Ringling Show when it was making its Pacific Coast tour. He went immediately to his home in Columbus and has been there ever since.

When he learned that the troupe was coming to town he became restless and upon the advice of his physician the invitation which Steele extended on behalf of the management and employees of the show was accepted. On show day an automobile loaded down with carnations, Jim's favorite flower, was sent to his home, and he was whisked off to the lot where he held a levee before the band struck up for the afternoon show. He was carried into

the tent, made comfortable in a position where he could see all that transpired and was as happy as any of the other kids. It was the first time he had been dressed since last October.

"101" PLAYS BOSTON.

The last announced date of the "101 Ranch" Wild West is Gloversville, N. Y., June 4. Its course after that is problematical. This week it became known, however, that an advance agent has contracted for a week in Boston. The Barnum-Bailey Circus is there this week. This brings to mind Joe Miller's statement a short time ago, that he would like nothing better than to follow a Ringling Circus all over the country at a uniform interval of a week or ten days. "So far we have found in opposition with Barnum-Bailey that the circus works up enthusiasm and we have only to get on the lot to find the public clamoring for more amusement," he said.

"101" Wild West played Boston last season for a week. This season the Two Bills' show does not make the town as far as is known.

"TWO BILLS" FOR CHICAGO.

Chicago, June 1.

Dave Jarrett reached Chicago last week, the first of Buffalo Bill and Pawnee Bill's advance corps to show up in this vicinity since the season opened. Jarrett made believe that the "Two Bills" were going to pass up Riverview Park this Summer, but it is known that during July the Wild West will play eight days at the North Side park, opening Sunday and closing the next Sunday night.

Mulhall's "Wild West," still tied up here as a result of its recent Coliseum fiasco, will possibly play a brief engagement at Riverview this month if the outfit can be released and arrangements perfected to abrogate a verbal agreement the park management has with the "Two Bills" not to permit any other "wild west" to exhibit at Riverview until their engagement has been completed.

GENTRY WANTS SHOW.

It was reported among circus folk this week that one of the principal contenders for the ownership of the Norris & Rowe Circus is Henry Gentry, of the Gentry Bros., owners of several wagon shows.

It was understood after the Norris-Rowe trouble with Donaldson in Newport, Ky., that the Peru circus man had bought in. It developed later, however, that a receiver had been appointed, nullifying whatever unofficial arrangements had been made.

Now, it is said, if "Gov" Wallace wants the show he will have to bid for it against Gentry.

The Pennsylvania Club at Long Branch, or at least the building which was at one time the late Phil Daly's famous gambling house, is to become a picture place.

SHOE ON OTHER FOOT.

The "101 Ranch" Wild West has reversed the usual procedure. Eddie Arlington, advance of the outfit, accompanied by William C. Thompson, has a strong opposition brigade in the field with instructions to tag onto the Barnum-Bailey billing forces. Whenever the two shows come in conflict in the tour the Barnum-Bailey people are the ones who have the sensation of seeing their efforts set aside by "Coming Soon" banners.

In most of the other cases that have come to the front the Ringling people are the "Coming Soon" aggressors.

It is understood that the failure of the Millers to get the 145th Street lot in Manhattan was due to the fact that the Ringlings had bought up an option on it with the intention of shutting out all other opposition. Contrary to their custom the Ringlings seem to have spent a considerable amount of money in protecting the Forepaugh-Sells engagement in Manhattan Field, by buying options on circus lots wherever they could be found in the zone of opposition.

"101 Ranch" made a profit in Brooklyn, according to its head, Joe Miller. This is said to be the first circus engagement in the Baby Borough after the opening of the Coney Island Parks that has been successful. The first three days of last week the show just about broke even, counting the rainy Monday opening.

Opening in Williamsburg, Brooklyn, Thursday evening the show drew a good audience. Capacity ruled in the admission stands and the \$1 seats were about three-quarters filled.

This week the show is playing New York, New Haven & Hartford and New York Central branch line stands in Westchester County, being in Yonkers yesterday and Hudson, N. Y., tomorrow.

HEAVY CIRCUS TRAFFIC.

St. Paul, Minn., June 1.

Circus contracts thus far made with the Great Northern, Northern Pacific and Soo roads are double what they have ever before been at this time of the year, in the history of the roads. Late comers will find that it will not be a question of where they want to show, but they must turn to picking out what is left. It is doubtful if the Great Northern will entertain any more contracts this season.

Contrary to expectations the "101 Ranch" Wild West did not make a haul across Brooklyn last week. Instead the show was loaded on cars at the Bush Terminal docks in South Brooklyn and floated around to the sugar company's docks in Williamsburg and hauled out to the Halsey Street grounds. Early this week circus men reported the spectacle of a circus train greatly resembling the "101" outfit on the N. Y. Central tracks on the east Hudson River bank and much speculation was current as to how it came there in making the jump into New Rochelle. The show is due today in Hudson, N. Y., after playing three stands in New York and Westchester Counties.

Horace Weston's father died last week in Cincinnati. His name was Cunningham. Mr. Weston was informed of his loss while playing a matinee with the Hall Colborn Co.

SALVE COSTS A JOB.

Chicago, June 1.

The woman who for several years wrote specials for the Record-Herald is now a member of the Tribune staff carrying her old pen name "Mme. Qui Vive," with her. This is how the change came about: When the Ringling show played the Coliseum this spring one of the hustling press agents induced the lady to promise them a "story" under her locally famous signature. She went to the Coliseum to get "local color" and the press agent who had her in tow introduced her to the Ringling then in charge of the show.

In order to be sure and make the story stick, the press agent tipped the circus owner to give her a bit of a jolly, and so well did the salve spreading work that "Mme. Qui Vive" returned to the Record-Herald convinced that she was so much a necessity to the newspaper that they would stand for a boost in her salary. She was doubly inspired to make the strike for a raise, as the circus owner had intimated to her that he thought a woman writer who possesses such cleverness as she did would be worth at least \$5,000 a year as a "story man" with any trust show that ever fought a "coming soon" opposition.

It is said that when Owner Kohlmeat, of the Record-Herald, was appealed to as a final arbitrator of the stand the lady had taken, he decided that Owner Ringling was perfectly right, and furthermore, for his part, he would like to see the experiment worked out.

But this time, unfortunately for "Mme. Qui Vive," the circus had started on its road tour for the season and Owner Ringling was so much immersed in the daily trials and tribulations of getting on and off a lot that he could not stop long enough to make an appeal to "Mme. Qui Vive" not to apply to the Tribune for a job as special writer, which she threatened to do if Owner Ringling did not grab her off as per salve previously spread. And so it is that "Mme. Qui Vive" is writing on special topics for the Tribune.

TWO NEW YORK STANDS.

The Forepaugh-Sells Circus will make only two stands in New York State. The show opens June 13 at 155th Street and Eighth Avenue, New York, for a week. On the following Monday (June 20) it plays Yonkers, following two weeks after the "101 Ranch Wild West." From Yonkers the show comes back to the Mott Haven Yards and starts up through New England, covering the towns not on the Barnum-Bailey route.

The Ringlings show only touches the southern section of New York State, coming as far east as Elmira then doubling back through Pennsylvania, moving westward.

AWAITING NEW TOP.

The Ringling Bros. have placed orders in Bridgeport for a new top to replace the one destroyed two weeks ago in Schenectady. Meanwhile the Barnum-Bailey Circus is showing under the old top. It is described as dingy and old. To make and waterproof the new top will probably take about six weeks.

Then the new one will be put in commission and the old top relegated to the storage wagon for use in emergency.

London, May 25.

Renée will sail for America June 22 to open at the Majestic, Chicago, July 11, with the Orpheum Tour to follow. Miss Renée does a musical specialty.

Inza and Lorrella have been booked by Paul Murray to appear for four weeks at the Alhambra, opening some time in November.

Alice Raymond will be seen in the Morris houses in America next season in a new offering.

The Banzai Troupe have been offered to America by Ernie Edelsten and will probably be booked for the Morris Circuit.

La Pie, the dancer, who played at Southsea last week, has been booked back for two weeks in the near future. This is the act that will head the Orpheum road show next season.

There is an act now playing in London which was offered continual time. The act turned the contracts over to a certain monarch for his O. K. before signing them. Not so bad when a King has to pass on your contracts before they can go through.

Gracie Ritter and Phyllis Ritter leave for the State June 15. Gracie is going over for a visit, while Phyllis may be seen with a show there next season. Max will while away the time over here trying to pick winners. (He knows all the losers.)

Cormack, an American high diver, is a free attraction at the American Park, Belgium.

Lilian Herlein, at the Tivoli, has had several offers to play principal boy in pantomime next season.

The London Hippodrome has been endeavoring for the past few years to obtain a liquor license. The management has lately placed a slip in each program in the form of a vote, requesting patrons to sign. It is in the nature of a petition.

Ernie Edelsten, known throughout London as "the even tempered agent," will visit the States in the fall. Edelsten will combine business with pleasure. Two or three big numbers may go over with him and may show there.

"Spirit Paintings" at the Pavilion, are booked for the Orpheum Circuit to open in January.

Walter and Frederick Melville have secured the Lyceum, London. Drama will likely continue to be the policy.

Albert Bulmer is no longer in the Moss-Stoll office. His reason for leaving is unknown. It is thought that this is the first of a general shakeup. Mr. Bulmer before entering the office in the routing department was district manager for Manchester and Liverpool.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Perischini, a single mandolin player, deputized for the Romano Trio at the Coliseum last week. The single entertainer looked small on the big stage.

Will Boardman is in the offices of the United Theatres Controlling Co., Ltd., Beck-Butt et al.). The agency will get down to real bookings immediately. So far, it has been placing from week to week. From now on, tours will be arranged.

The new hall for the West End, "Standard Victoria," will soon be in the course of construction. The plans are in the hands of the directors for passing. The house will have a seating capacity of 2,000 and standing space for a 1,000 more.

Martin Beck, Alfred Butt, Walter De Frece and Morris Meyerfeld, Jr., have started on a continental motor trip. The quartet will visit Paris, Brussels, Berlin and a few other cities. The placing of a hall or two may be one result of the journey. Brussels is looked upon as a good field by the promoters, although the Alhambra was a failure there.

In several of the houses they have been showing pictures of Roosevelt at the review which took place early last week. The pictures are unusually clear and arouse no little attention.

Albert Whelan was offered a tour with the Orpheum Road Show for next season. If he can arrange his United time and set back his date for next season at the Palace, Whelan will be with that show.

The management of the Palais d'Ete in Brussels, it is understood, is negotiating for the Folies Bergere, a hall now opened for about three months in the same town. They will run it in conjunction with the present holding if the deal goes through. The Folies Bergere is much smaller than the Palais d'Ete and is reported to have been doing fairly.

Martin Beck and his own auto, brought on from New York with him, ran from Berlin to Paris last week in two days and one-half. The fast trains take a day and a half for the same journey.

The Paragon closed last week. The future of the house is not a certainty. It may be boxing on Saturday nights, pictures during the week with an act or two served for good measure.

It was thought last week that Ethel McDonough ("The Divine Myrma"), to open at the Palace in August would appear immediately because of the near engagement announced for the Coliseum of "The Serene Nord." This, however, will not occur. The Divine one will play in June at Paris. Annette Kellermann arrived yesterday in London on the Lusitania, under an assumed name. At the Savoy where Miss Kellermann is said to

have registered, she was reported to have gone to Paris. An offer was out for her from the Alhambra thirty minutes after it was known she was in town.

Joe Hayman and Max Ritter are going in for producing. The first output of the new combination will be seen in July. Hayman is showing a sporty green automobile to prove to the unbelievers that there are still a few dollars on this side of the water.

Cornalla and Eddy, after fourteen weeks at the Empire, London, leave this week for three months in the Provinces. Now the "Dutch Club" is without a comedian, as "Stewie" handed out as many laughs at the old stand as Willie did drinks in the course of an evening.

Pictures by both Gaumont and Urban of the King's Funeral have been seen this week. The first named firm's is the better one. Each is very good. Urban selected turning points from which to get the views.

Percival Craig, late acting manager of the Empire, Bradford, has been appointed by the Moss-Stoll office as District Manager of Yorkshire, to succeed T. Gerald Morton. The latter will manage the Music Hall at Brighton, taken over by Fred Woods.

The Chelsea Roller Skating Rink has been turned into a picture palace for the summer months.

Maggie May, Blake and Amber, John E. Conan, Yvonne Lamar, The Naess, and Frank Haskell sailed last Saturday for South Africa to open at the Empire, Johannesburg.

Edgar M. Hyman, Managing Director of the Empire, Johannesburg, arrived in London Saturday. The South African magazine will remain for some time, also touring the Provinces and Continent in search of material. Mr. Hyman said he might see America before returning home.

Fred Karno would have been grieved had he seen the big comedy act Willie Edelsten, Albert White, Jack De Frece, Ernie Edelsten and Paul Murray did in Brussels last week. It happened in a restaurant, suggested by White and highly endorsed by Edelsten, W. These "gentlemen" (means a cigar apiece), let it be stated, take their food seriously. After the quintet had given the French language a awful beating trying to make the waiter understand, everything was quiet. It remained so for an hour during which no food put in an appearance. Then Ernie in his desire for feed forgot the old brotherly love thing and started after little Willie. The mixup lasted just two minutes. All were concerned. No decision was given. Anyone wanting a good comedy don't overlook the Edelsten Brothers, the Daddies of them all.

The exhibition at Brussels has been open for some three or four weeks. It will at least need another six weeks before the grounds and buildings will be in proper order. The grounds, some distance from the center of the city, have not the best transportation facilities. The buildings are finished off in white and gold. The various buildings and concessions are scattered about in all directions, the layout working against the best interests of the concessionaires. There is no "Midway" or "Bowery," an alluring feature to an exhibition. The usual slides, scenic railways and other familiar contrivances are there, but not close enough together to work up excitement. Again, these attractions are too far from the main entrance. The big feature of the Park is the "Kirmesse," situated alongside the entrance. It will undoubtedly catch more people than any other part of the Exposition. The place is built along the lines of old Brussels. It is pretty and picturesque. Bostock has a "Luna Park" in this portion, and with the scenic railway, animal show, and so forth, should get the real winnings. The grounds are plentifully supplied with restaurants. Every ground floor seems to be a bar or place to eat. Bands are plentiful and about the only free attractions. The Exhibition is nothing to go very far to see and will probably not draw any more than the usual summer tourists to the delightful little city.

The Anglo-Japanese Exhibition is now on at "White City," London. The grounds housed Kialfy's Franco-British Exposition two years ago. There is nothing to the present Exhibition, except that it keeps the place open, quite enough, for London needs amusements of this sort badly. Many things work against a place of this sort in London. Most important is the fact that the town closes so early, eleven o'clock. "White City" really is a "Coney Island." There are many of the same devices in both places, but the English don't go after the public the way they do in the American resort. The grounds are well laid out and pretty. Several bands are the only free attractions. A shilling (25 cents) is the admission. Most of the "rides," etc., charge six pence (12 cents). The restaurants seem to be the best money makers. Scattering the concessions about does not work to advantage. The best property in the Park is a beautiful scenic railway. It is a long ride with several big dips. An evening spent at the Park is really well worth while.

"SINGING WAITERS."

At Kid McCoy's Rathskeller, along with dancing on Broadway, are "singing waiters," an institution first created in the Paris cafes. It may be a common sight in the west to see a waiter sing a "coon song" after delivering a load of beer, but it has never happened on the Big Alley before.

The Kid is engaging his drink servers on their ability to make good beside the piano. There are about twenty of them at McCoy's. Nearly all have appeared upon the stage. Those who have not, received their experience "plugging" songs or hitting a piano for private amusement.

The Great Higgins, a jumper, who has not appeared over here in some years, will be at the Flane next week.

PALAIS D'ETE, BRUSSELS.

Brussels, May 13.

It would hardly be possible to review the show at the Palais d'Ete the same as an English or American vaudeville bill. The house is more on the order of an outdoor place of amusement. The garden effect is striven for and very well carried out with promenades on each side of the auditorium proper, with the bar practically the main feature.

Girls are numerous on the promenade and the whole has the continental idea of the Bohemian. The show is run regardless of all that is usually sought for in a good music hall program. "Position on the bill" makes little or no difference, for after almost every other act an intermission occurs, making every position as difficult as an opening one.

The house is naturally better suited to "dumb acts." The place is large and was not originally built for a music hall.

The stage is small, the apron running well out beyond the first two boxes. This makes it difficult for an act requiring any amount of space.

It would not be easy to say just what sort of acts would be a go, but from the present frame up, the plum goes to Barba-longa, an Italian baritone, who sang two songs and simply tore the house apart. The man has an excellent voice, and his rendering of the grand opera numbers was glorious.

Leroy, Talma and Bosco closed the program with a good all around magical show. The trio ran through the gamut of magical tricks in fast and lively fashion, picking up a laugh here and there through the clowning of Bosco. The comedy is kept well in bounds, although once or twice it oversteps. The woman is a great help, both in the work and also for her lively manner. She has looks and should go in a bit more strongly for dress. The closing trick with the three principals working in the auditorium picking various articles from the audience caused a goodly amount of amusement.

Tschernoff suffered through the smallness of the stage. The man carries a good many props. When he gets the animals onto the platform there is little room left for working. The jumping dogs were the favorites, although in the cramped space two bad falls were taken. The act has been seen to much better advantage on a larger stage, but the house liked it and were free with the applause.

Suzanne Chevalier, a very nice looking girl, sang three or four French songs which the audience enjoyed and encored. The girl has a pretty voice and a pleasing personality. She was well liked by even those who did not understand the lyrics.

Reba and Ines Kaufmann put in a lively period with a gingery dancing and singing specialty. The girls feature their "Dutch" number which makes the finish and in which they are at their best. The sisters look very well and the enjoyable way they go after their work makes it a pleasure to watch them.

Sibb and Sibb, a double trapeze act, with the woman doing the bearing, went through very nicely. The pair do not show anything out of the ordinary but they work and look well. Leona, a contortionist of the usual sort, opened the program. Les Rosarios, acrobats, and Barrington, pianist, also appeared.

LONDON HIPPODROME.

London, May 23.

The exit of Mme. Rejane and the advent of the Russian dancers were awaited as the test for the business at the Hippodrome. The French actress was a draw at the house. It appears the dancers will carry the good work on. Last week was naturally a poor one for the halls, but at the Hippodrome in the beginning the business was very good. The show was not as good as the business. Unless the bills which surround the big attraction are not bolstered, a regular clientele will probably never be built up. The same fault is found with last week's bill as with several others, the acts are all right but they don't make a good show. The management is catering to the better class of audience, and they are getting it, but why they think the better class of people do not want to laugh when in a hall is hard to figure.

Miss Marquis and her ponies, and James Stewart, the only acts on the bill containing comedy, were easily the hits. The comedy in either is nothing to brag of. Miss Marquis gives a very good animal show, working the ponies nicely in a specialty, one of the best of its kind. The comedy is derived from a male assistant who talks too much, but secures solid laughs with his efforts to ride one of the ponies. Miss Marquis closed the intermission and was a big success.

James Stewart is a comedy tramp piano player. He does nothing that has not been seen before and most of his comedy efforts have been used by piano players since the business started. Stewart must be given credit for a clean tramp make up and also for clean material. He was a big laugh provoker and applause winner.

Yvette Guilbert in the second half of the program was the third single on the program to sing in a foreign tongue. Much too much for any one music hall show. Miss Guilbert received a hearty reception on her appearance, which would seem to indicate that the Russian dancers were not the only ones to be given credit for drawing them in. Four songs were rendered by the diseuse. The applause was rather perfunctory.

"The Airship" closed the program with the same trouble as at the first performance. It was with some difficulty that the machine was brought back onto the stage. The experiment, however, is engrossing and the house followed it with undivided attention. The act is presented in much better fashion than usually the case, because the lecturer knows what he is talking about and talks about the business at hand solely.

Alice Raymond was billed to put on a new specialty, but did not. The Egyptian number held good, however, early on the program and went through nicely. The leader carried is still allowed to sing over much.

Henri Leoni was moved from "No. 10" to "3," a spot he is better suited for. Violet Romaine and J. W. Pigott and Co. appeared "1" and "2." Russian Ballet, New Acts.

Andy Rice replaced Ed. Morton at the Colonial this week. Wednesday Mr. Morton had an operation upon his throat, cancelling through that. Troja left the Fifth Avenue bill after Monday. Louise Buckley got the open spot.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, May 24.

For the new program at the Alhambra on May 16, Alfred Butt sent us Lady Constance Stewart Richardson, very much of a headliner, on the posters. Her Ladyship's bare feet so far have not caused a rage. Following several other bare-foot dancers, including Isadora Duncan, and at a popular hall like the Alhambra, she had a difficult debut to make here. I asked Lady Constance her impressions and she was enthusiastic at her reception at a Paris music hall largely frequented by the working classes. She described the audience as most sympathetic. She informed me that her school, for the purpose of which she is dancing to raise funds, will not be ready to open for three years. It is not to be a school of dancing, but to train indigent children according to her own system of education. Of course dancing will be taught, but Lady Constance thinks too much time is now given in English schools to sports. She has received an offer for America, but has not yet decided on it.

Edith Walker, playing in Hamburg, has been fined \$25 or ten days' imprisonment by the German authorities for having expressed her contempt at a police regulation in the hall where she was appearing. She stated that the said order was "idiotic" and a complaint was at once filed by the stage manager, Hermann Gura. It is not safe to talk too loud in Germany.

The dancing act was followed by Harry Taft, American whistler. This leads us from the sublime to the ridiculous. Taft, however, seems to be a relief for many. Lejal, a French singer of some repute, preceded. The remainder of the show is Juno Salmo, contortionist, sensational act, with good accessories; Perezoff Troupe, jugglers (an elaboration of the old Agoust act); Brothers Griffiths, particularly amusing in mimic wrestling; Noedia, with

true vaudeville instincts, who presents a series of character sketches seen at the French cafe concerts; Noblett, local quick change actor; Les Friscos, eccentric musicians; Fread-Nad, ventriloquial duo; The Robertsons, danseurs; Brent Hayes, clever banjo player; Ted Curtis and Pica, songs and dances (piano accompaniment) and pictures. The Alhambra was the only establishment in Paris to close on May 20, the day of the interment of the late King of England.

The Parisiana has ended as a music hall for the season, but is remaining open as a picture house, with admission price of 10 and 20 cents (1 fr. stalls).—The Apollo closed May 22 for rehearsals of Louis Ganne's "Hans le Joueur de Flute," which operette reaped a certain success at Monte Carlo last winter. Six cats and two dogs are included in the cast. "The Valse Dream" has held the Apollo stage for the past two months. Rita Sacchetto, with her classical dances, gave a short series of matinees at this house, commencing May 21.—The Jardin de Paris has opened for its usual season. This resort is little more than an expensive promenade, the vaudeville presented being as a rule on a modest scale.

Mme. Rejane's Paris house, which bears her name, is again closed, the English play, "Bridge," by a French author, having failed to attract. Another venture will be made today with a new piece, "Jacques Abran." In the meanwhile Rejane has been making a big success in a London music hall (leading to propositions for vaudeville in America), and earning big money to reconcile her to bad fortune at her own Parisian theatre. Sarah Bernhardt likewise never makes a reasonable profit at her Paris house, and depends on provisional foreign tours to replenish her coffers. This wonderful woman at first made some fuss (in the press) about appearing at a music hall, but the salary will be very useful.



AMERICAN, SAN FRANCISCO.

View of the new AMERICAN MUSIC HALL, located on Ellis between Stockton and Powell Sts., San Francisco. Now in course of construction by WILLIAM MORRIS, WESTERN, INC.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirty-sixth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., May, 31.

Dear Mike:

I found out that the Stadium people has been makin up a name every week of some act wich they aint got at all, and puttin it on their show bills to make the troop look bigger, so last week I made up a name and put on my bills, "The Baluster Brothers, In high toned Operatical clog-ging" and durned if some agent didn't write a postal card to them sayin he seen their act and would like to handle it. I guess there is a lot of agents that dont know no more than you do.

There is goin to be another picture show open next week on the corner of Main and Pineapple Street. The Boston Dry Goods Store has moved all their stock up on the second floor so as to have the down stairs part for movable pictures and songs, they are going to call it The Apollonaris.

Some of the show you sent me this week is pretty good. Bert Howard and Co. give their play without usin any scene curtains. He says if he used my scenry the people wouldn't laff at his play. He gives impersonating on the pianna and represents the mouth organ and other things, he also does some jig stepping which is pretty hard on my staging. Al Lawrence is the busiest feller for a actor that ever I seen, he keeps rushin around between shows jeddlin letter writin machines. The comic juggler don't do nothin but break up a lot of crockery which I think he does on purpose and he acts the fool in general, I dont see why you charge me A K for him because he aint worth it.

A lot of my actors have been stoppin at The Merchants Hotel lately and I thought I ought to get a few meals or somethin out of it so I asked the landlord but he said I had carried off enough writin paper and pens to pay for two weeks board and he wouldnt give me nothin.

I got a circular this mornin from some actors sayin they would put on their act here for three hundred dollars. I dont know nothin about them so I am sendin you their circular and if you think it is worth three hundred dollars, try and hunt up another set of hands to perform the same thing for about B A K.

Dont hire any more people for forty weeks at a time. Just tell them you will keep them goin but dont say for how long. That new curtain puller you sent me aint goin to suit at all, he hadnt been on the job ten minuts when he went and bought 80 cents worth of nails and had them charged to me. Then he ordered a lot of wooden slats and said he was goin to make stage braces, my stage dont need no bracin, it was strong enough when the elephants was here. He sent off somewhere and got a lot of pulleys and screw eyes and rope and this mornin he had two fellers white washin the stage walls and a boy sprinklin around some kind of medicated saw dust which is a sinful waste of money as I always got my sawdust for nothin from Shiveleys lumber yard. He may be a first class curtain puller but I didn't hire him to build a whole theatre.

Poet and Peasant didn't show up this week but the troop is big enough without them.

Adam Souvergy.

HERE'S BILLY GOULD

By BILLY GOULD.

Chicago, May 30.

I must give some credit to the Sherlock Holmes methods applied by Arsene Lupin in beating me to a Minneapolis letter in VARIETY. Pardon me, should I have written "Mrs. Arsene Lupin"? It should be easy to find out who you are, for you talk only of first class places. I'll bet you never heard of the Absaraka in Omaha.

It looks as if I'll play the Majestic in Chicago as often as I played Hammerstein's. By the way, I sent a word to take the place of "Vaudeville," to Mr. C. E. Kole and I am very much surprised that I did not receive the prize. My "coined" word is:

VAU'DE'LUXE

With the above and "Railleur" people may think I learned my French at Mink's or Child's.

Hurrah, May Yohe is single again. Any one brave enough to live in Portland, Ore., for six months deserves to be free. (This goes for Portland, Me., as well.)

I see Jimmy Rice of Rice and Prevost refuses to believe he is dead. Some people are so stubborn.

Just as I was recovering from the "Poets' illness" along comes Maud S. Ryan who writes gingles almost as bad as mine.

Enclosed find a sample of "Solid Ivory Club" wit from two "steamed" members, King and Marachino:

We want to inquire if Billy Gould, the veteran Raconteur, is dead. He was a friend of ours and introduced to, "The Ivory Club," so we could not believe that he should have died at sixty years of age, as we know elephants live 200 years.

Arthur King, Impresario.
Mush-car, Impresario.

My dear Gould:

You are forgetting me. If this keeps on, old golliwog, I shall not smoke any of your jolly fine Havanas when we meet.

Yours S. I. C.

T. Harvey Bird.

There is a town in West Virginia that uses poker chips for money.

"Donts" on an ocean liner:

Dont look for a bowling alley, billiard or pool table on any boat.

Dont look out on the ocean for sharks. Look in the smoking room.

Dont try and stage-manage the boat or offer comic opera suggestions on nautical affairs. The captain as a rule is as jealous as a prima donna.

Dont get sea-sick. It's your own fault if you do.

Dont marry the piano in the dining room. It has other admirers besides yourself.

Dont tell them what a hit you are. They may have seen you.

I asked a man and his son, last Saturday night: "Where is the C. Maud St. Paul depot?" The man said: "It is two blocks before you don't get to Galina St." His son said: "No, papa, it is already behind Galina St. one block."

WOMAN IN VARIETY

BY THE SKIRT.

I heard about a peculiar complaint the other day. It was from a wife and partner in an act. She said her husband would not give her any money out of the joint weekly salary, and that she didn't know what to do. Upon remonstrating with him, the husband had told her brutally that she could leave; he could get another girl for the act, etc. The poor woman felt very badly over it. I understand this is not an isolated case by any means, when man and wife have an act. In most instances the wife is helpless, though ever so many times it has cost a poor husband a good wife. I know myself that were it not for many wives, there would not be so many actors owning their homes, having a bank account, and being generally prosperous on and off the stage. The other side of the "no-pay" picture is the wife who is really the act, and the husband is lucky he is holding on by his teeth. I wonder what would happen in a case of this kind if the husband told his helpmate she could not draw down any thing from the salary envelope.

Summer shows are the vacation places for "the girls." Quite a number who flit around New York in the cold weather, but know a manager or some one who knows a manager quite well will have "parts" in the summer shows. When the better halves of the families are away or for other reasons, "the girls" get their chance in the summer time. And they are real sassy to the stage managers, too.

Miss Hamlin, of the Hamlins, at the Colonial this week, calls herself "The Maid in Brown" and wears two pretty dresses in that color. Besides, Miss Hamlin is a very pretty girl, so that ought to be enough good looks for one act.

I wonder if you have been in Broadway restaurants much of late, if you have noticed the great number of old men around with young girls. This must be the hey day of the flighty chorus miss from the indications I see. Some of the old fellows surely made their wills long ago. If a drink ever went down the wrong way, most of them would drop dead from the excitement. I never saw such a bunch of old men, and I never saw so many young girls before who had the nerve to appear out with them.

Adele Ritchie's gown worn at Hammerstein's last week was very odd. Of white satin, made severely plain, it set the singer's figure off to the best advantage. The train of blue chiffon was a quaint idea. It was the first time (in vaudeville) Miss Ritchie seemed human.

Rose Stahl leaves for Europe the fourth of June as the guest of Mr. and Mrs. J. F. Deems. Mr. Deems represents the New York Central at the international convention of railroad men in Switzerland. Miss Stahl will tour Europe in a motor car, leaving for home in July, when she will rehearse the new play Charles Klein has written for her. "The Chorus Lady" closes to-night (Friday). Miss Stahl sails tomorrow morning. Her understudy, Miss Lesser (niece of Louis Mann), in the four years of the piece has never had an oppor-

tunity of appearing in the leading part. Miss Lesser wanted to play the part the last performance, but Henry B. Harris would allow only Miss Stahl to end the remarkable run of the piece during which Miss Stahl has never missed a show.

The kimono worn by the "Eight Geisha Girls" are marvels in Japanese art. (Hammerstein's).

Alice Lloyd is near Broadway. It will be just "Hello" and "Goodbye," for Alice leaves after spending next week here for Atlantic City, sailing June 22 on the Mauretania for a summer visit in Europe. I wonder if Alice has grown thinner while away. If she has, I'm afraid she weighs less now than I do.

Evidently Williams Rosell knows he looks well in brown, for he is wearing in vaudeville the same outfit he wore while playing in "The Wizard and the Girl." Mr. Rosell doesn't look the father of the four year old girl he speaks about in the sketch. (Colonial).

The women of "The Love Waltz" are rather above the average in good looks. Lillian Buchter, who plays the Princess, is a very pretty girl and as a bride, looks charming. (Colonial).

Miss Wood of Woods and Woods at the Fifth Avenue this week makes three pretty changes. A green costume with lace bodice, and a yellow dress trimmed in fringe were well made, but as a "kiddie" in a white lace frock Miss Woods looked her best.

Winnie Crawford had me guessing all through her act. Not until the finish, when she removed her wig showing a wealth of hair, was I convinced that she was a girl. I hope to see Miss Crawford on the "big time" where she deserves to be. (Lincoln Square).

BENTHAM'S NEW YACHT.

Joke with Mike Bentham, take his cigars, tell him he is making \$30,000 a year, or don't speak to him at all, but never "kid" about Mr. Bentham's yacht.

The agent has a new water cutter, (from the Kennebec River, Maine,) called the "Payche III." This is Bentham's third try at seafaring, and he still sticks to "Payche," not for any particular reason, excepting that once he saw a picture of a girl trying to lean over for a drink in a pool. It struck him as rather good—and he a vaudeville agent too.

"Payche III" has a mileage capacity of fourteen per, carries a Standard engine, has a saloon, gallery, two staterooms, and can, if well provisioned, remain anchored for a month without anyone going ashore. The yacht has a bridge on which Bentham will stand when he will be dedicated as "Captain for the summer of 1910."

There will be a crew of three, Mr. Bentham, Mrs. Bentham and a cook.

Gus Hill has contracted with the "Red Raven Cadets" without Hilda Carle who formerly led the "girl" act. Miss Carle is scheduled to play next season with a musical comedy.

MORALS OF THE MAJORS.

Chicago, June 1.

The forty-two (count 'em) Majors natives which the Shuberts "handed" to William Morris, Inc., as a suitable attraction to be presented in a first class vaudeville house, are "resting" here this week and it looks as though they would not soon again do their native contortions in a theatre. If the Shuberts can fix 'em with some carnival company or county fair as a "curio" attraction, all well and good, but there will be nothing doing with Wm. Morris, Inc. There sprung up within the ranks of the tribe moral scruples, based upon religious principles, against Sunday performances, and when they refused to contort and twist at the American last Sabbath, Col. Thompson took speedy advantage of his opportunity and cancelled this (the second) week which had been booked and billed for the bunch, and was gladly rid of them.

It is said on excellent authority that there was hardly a performance given by the tribe at the American last week but that women arose from their seats and left.

ABANDON "POP."

Chicago, June 1.

Schlessinger Brothers' experiment with pictures and vaudeville at the Empire proved so unsatisfactory that the house closed Sunday night. The La Salle which is running under the same management is doing exceptionally big business, but there is a report in circulation that Mort Singer, who still claims a lingering interest in the control of the house, will endeavor through injunction to prevent a continuance of vaudeville.

NEW YORK.

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| HAMMERSTEIN'S. | ORPHEUM. |
| Mlle. Folaire. | Eva Tanguay. |
| "Eight Gaiety Girls." | "The Love Waltz." |
| "Madame 10." | "The Little Stranger" |
| "School Boys and Girls." | Jane Courthope and Co. |
| (Others to fill.) | Wynn and Lee. |
| AMERICAN. | Golden Troupe. |
| "Chantclair." | Pantzer Trio. |
| Geo. Evans. | FIFTH AVENUE. |
| Stella Mayhew. | "Love's Understudy." |
| "Dresden Statuettes." | Warren, Lyon and Meyers. |
| Zingari Singers. | Albert Hole. |
| Barold's Dogs. | Dave Ferguson. |
| Marie Dalton. | Welch, Mealy and Montrose. |
| Elite Musical Four. | Conroy, Lemaire and Co. |
| COLONIAL. | Amoros Sisters. |
| Bayes and Norworth. | Tony Wilson and Heloise. |
| Yorke and Adams. | "Old Soldier Fiddlers." |
| Valerie, Berger and Co. | BRIGHTON THEATRE. |
| Bert Leslie and Co. | Moore and Littlefield. |
| Willie Pantzer Troupe. | "Dinkelspiel's Christmas." |
| "Cadets de Gascoyne." | Morati Opera Co. |
| Flying Martina. | Frank Tinney. |
| ALHAMBRA. | Taylor, Krantsman and White. |
| Lew Dockstader. | Two Ducks. |
| Porter J. White and Co. | Christy and Willis. |
| "Eight Palace Girls." | Gordon Trio. |
| Sidney Deane and Co. | The Mozarts. |
| Mack and Walker. | BRIGHTON BEACH MUSIC HALL. |
| Vallenta's Leopards. | James Thornton. |
| Mario Trio. | Olivia. |
| FRONX. | Lottie Williams and Co. |
| McIntyre and Heath. | "Country Club." |
| Exposition Four. | Alexander and Scott. |
| Bowser, Hinkle and Co. | Jewell's Manikins. |
| Kelly and Kent. | Whitson and Conrad. |
| Lil Hawthorne. | Bert and Lottie Walton. |
| Bixley and Fink. | |
| Artols Brothers. | |

CHICAGO.

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|-------------------------------|----------------------------|
| MAJESTIC. | AMERICAN. |
| Edna Aug. | William Courtleigh and Co. |
| Nell O'Brien and Co. | Cissie Curlette. |
| "Carnival of Roses." | "La Sonambule." |
| Gillette and McFarland. | Lambert. |
| Brice and King. | Genaro and Bailey. |
| Claude and Fannie Usher. | Two Azards. |
| Samaoff and Sonia. | Yamamoto Bros. |
| Mareena, Navarro and Mareena. | (Two to fill.) |
| (Others to fill.) | |

HARRIS' NEW STEP.

A new step has been taken by Charles K. Harris, the music publisher, who this week annexed the catalog of the Temple Music Co. to his present one. No price has been announced. In the acquired list is "Three Little Chestnuts," a desirable catalog number which has been selling for the past ten years.

An agreement has also been made by the publishing house with Horwitz and Bowers to place on the market one hundred of their songs, the writers going under contract to the Harris concern.

Harris has dug up a real count in the person of Andre Viglinotte of Milan, Italy. The Count is employed in the shipping department of the music publisher and makes his home at the Hotel Astor. This may sound like a press story, but it isn't, for Count Andre is there with a body full of blue blood, and claims his reason for playing heavy for the truck drivers is because he wants to learn English as it is really spoken.

The Count speaks several foreign languages fluently but isn't Jerry to the West St. lingo as yet. The shipping department of any firm is just the place to wise up on a good line. The Count will hobble back to Sunny It. with a choice line of patter. Meyer Cohen is having "After the Ball" translated in anticipation of the Count's return home.

STRIKING "GRIPS" RETURN.

Norfolk, Va., June 1.

The striking stage hands of the Granby Theatre, who went out May 24 on account of salary demands, have returned to work. They wrote and delivered to Manager Otto Wells a letter of apology.

It also became known that the official head of their union had rebuked them for their action.

OBITUARY

Captain Frank Dean Tompkins, formerly of the U. S. A., died at Los Angeles May 18. His widow was Marguerite Favar, and a member of the Selig Motion Picture Co. in California.

New Orleans, June 1.

Page M. Baker, managing editor and part owner of the Times-Democrat, died Saturday. Mr. Baker took a deep interest in the theatre, and was probably the best dramatic critic in New Orleans.

Charles Kenton, manager of the Lyric (vaudeville), Fairmont, W. Va., was stricken with apoplexy last Monday and died the following day. Kenton formerly was a well-known scenic artist of New York. He is survived by a widow and ten-year-old daughter.

Vosper, an English character comedian playing the Sun Circuit, died Saturday evening while playing an engagement at the Apollo, Chillicothe, O. Death was due to a complication of diseases. Investigation revealed that Vosper had no relatives in this country. The Actors' Fund was notified and immediately telegraphed the necessary funds for burial. Gus Sun also forwarded funds to the family of Vosper in England.

Anna Belmont, who went to Denver from New York to become a member of the Casino Theatre stock company as a show girl, died in a hospital in that city May 29. Shortly after arriving in Denver she was taken ill, and physicians ordered an operation which resulted in her death.

The mother of **Wayne La Mar** died May 23 at Cincinnati, age 68 years. A paralytic stroke caused death.

ACTORS MOB AN AGENT.

As an assistant booker to Pat Casey and a brother to Louis Pincus, Joe Pincus is a star, but as a baseball umpire, Joe admits he is the original flivver. Last Saturday night Mr. Pincus reached the Long Acre Building, dropping in the hallway, having ran all the way from Freeport. Actors who live in the Long Island village chased Joe for fifteen miles, each carrying a baseball bat. The agent had umpired a baseball game between the actors and a local nine. To show his acting friends what an unbiased umpire he could be, Joe slipped over a few close decisions in favor of the locals. The actors stood for him during the first eight innings because Joe had been a guest at Leo Carrillo's cottage for a week, and they did not want Leo hung for murder. At the beginning of the ninth period, the actors threw Joe down, bound and gagged him, and then won the game by a score of 17-10.

Paul Morton, who had played short stop and won all headline honors during the game, voted that Joe should go free, and proceed westward on the first train. He was outvoted by the other players, who agreed with Paul that Pincus should go free, but be given only a start of thirty seconds. In the first twenty-two seconds, Joe was running ahead of a cloud of dust, 200 yards away, and gained on his pursuers until Frank Morrell broke down at the fifteenth mile. Morrell who was the first baseman. He just escaped destruction himself during the game by singing "That's the Idol of My Dreams," as he sat on the bag while a slow grounder rolled by him, six inches away. Pincus says that Morrell quitting in the chase was a "plant" they had framed up before the game commenced, Morrell having bet that an agent who did nothing but collect five per cent. could outrun any lot of hard working actors.

Among the baseball players who work in season and play anything on and off were Messrs. Morton, Welch and Carrillo; also Rube Welch, 1. f., Mike Coakley, r. f.; Fred Bailey, c.; Phil Ott, p.; Ralph Austin, 2nd b.; F. O'Brien, 3rd b.

LIGHTNING STRIKES THEATRE.

Waukegan, June 1.

Mabel Barrison's theatre which bears her own name was struck by lightning Sunday night while the pictures were being shown. A considerable portion of the roof fell in but no one was injured. The show was transferred to the Schwartz Opera House.

Al Jolson, Geo. Evans and Frank Tinney, all "blackface acts" working in New York last Sunday, appeared on that day in white face. Sunday was warm, and business at the vaudeville houses was not heavy. Of the three leading theatres in New York, the Colonial held the poorest attendance at both performances; the American made a good showing in the evening, and Hammerstein's had the two best gatherings of all. In mentioning about "white face" on Sunday, one "kiddier" passed it along that Bert Williams was obliged when in New York on the Sabbath to whitewash his face to comply with the law. It went very well.

Marshall and King may sail for England in a few weeks.



THEATRICAL PHRASES.

By HENRY CLIVE.
"PUTTING ON AN AFTERPIECE"

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York.

"Chanticleir," American Roof.
 "Dresden Statuettes," American Roof.
 Mlle. Polaire, Hammerstein's.
 Amoros Sisters (New Act), Fifth Avenue.
 Dave Ferguson, Fifth Avenue.
 Albert Hole, Fifth Avenue.
 "Love's Understudy," Fifth Avenue.
 "The Old Soldier Fiddlers, Fifth Avenue.
 Lil Hawthorne, Bronx.
 Great Higgins, Plaza.
 "Pandora Girls," Plaza.
 Alexander and Scott (New Act) Brighton Beach Music Hall.
 Whidden and Conrad, Brighton Beach Music Hall.
 Taylor, Krantsman and White (White City Trio), Brighton Theatre.
 Gordon Trio, Brighton Theatre.
 Moore and Littlefield, Brighton Theatre.
 Glen Elison and Co., Henderson's.

Frank Sheridan and Co. (7).
 "The Derelict" (Dramatic).
 26 Mins.; Full Stage (Special Interior).
 American Roof.

For a time it looked as though Mr. Sheridan was going to put over a fine bit of dramatic work. The opening scenes showing a private dining room in a Broadway restaurant were extremely well done. Three gilded youths are dining with a like number of flashy looking women, apparently of the Broadway type. The youngest of the women is making a bold fight to be gay and reckless like the others, but it becomes plain she is of another sort. Her companion is a disagreeable young grouch. All these roles are splendidly handled. The diners, to create a diversion, call in a tramp, and offer him a royal meal. This is Mr. Sheridan, a sterling actor, but saddled with an immense amount of very stagey and preachy talk anent capital vs. labor. It appears that he went to the dogs when frozen out of business by the grasping father of one of the gilded youths present. When "broke," says the derelict, he deserted his wife and daughter in a moment of madness. Meanwhile the third of the women at the dinner is overcome with wine and lies partly hidden on a couch. The tramp declares that his daughter is in New York and he is searching for her. Then interest takes a tumble, for all the creaking stage machinery is laid bare and the dullest auditor cannot but know that the sleeping girl is she. After that all finesse is lost. The sketch becomes a very obvious melodrama. Just this climax does develop, although long after everyone had been expecting it. But for a moment it looked as though the playlet was going to be a novelty. Some of the early business and dialog will be called objectionable by many, and indeed a few steps of "rag" dancing were rather daring. The sketch will scarcely start a furore. The acting, particularly Mr. Sheridan's tramp, however, makes an interesting half hour. "The Derelict," by the way, was used as a title by Richard Harding Davis for an excellent short story, but the two are utterly unlike. *Rush.*

Paula Edwards makes her debut at the Fifth Avenue June 13.

Jane Courthope and Co. (3).
 "Lucky Jim" (Comedy Drama).
 26 Mins.; Full Stage (Special Set: 8) One (Special Drop: 5).
 Full Stage (Same Set: 13).
 Colonial.

Master Ross, the sixteen-year-old son of Jane Courthope and Chas. Forrester, made a wonderful success Monday afternoon at the Colonial this week, carrying the sketch and himself forward to the hit of the show. The boy has been kept out of the Metropolitan District through the age limit, but recently reached sixteen. In "Lucky Jim," the piece depends upon him, and the youngster manfully takes care of the burden. He sends over his lines with telling effect, securing the laughs upon those aimed for comedy in an exceptional manner for a youth of his years. There is no mechanical delivery, such as almost invariably is found in youthful actors. This boy secures sense from all the dialogue. Mr. Forrester is a member of the cast, playing the title role in a natural style, interjecting a western air without the usual exaggeration given to a "miner" or a "cowboy." "Lucky Jim" is prospecting, and has settled upon a claim. Discouraged, high up in the mountains, with the nearest camp twelve miles away, he and his dog are about to pass away by the self destruction route when a knock upon the cabin door reveals to him the boy the audience has seen coming down the mountain side. (The interior of a cabin is exposed upon one-half the stage, the remainder of the set comprising pretty scenic surroundings.) The boy explains he has run away from Ruddy Smith in some "gulch." The runaway never had a mother or father as far as he knows, so Jim takes him in. This is a sort of prologue, just a trifle draggy, closing with man, boy and dog saying "prayers." A scene in "one" with a lapse of a year in the action brings Miss Courthope on the stage. She is looking for her son and husband. They left her some years before. The husband was shot to death by Smith, who cared for the boy after. This develops in conversation with a mountaineer. He directs her to Jim's cabin, where she finds the son, has an emotional scene with him on the recovery and recognizes Jim as her first love. Reunion! The unnamed author of the piece has placed naturalness and quite some "heart interest" in it. Miss Courthope plays with dignity and discretion. The absence of ranting, that terror of all dramatics in vaudeville is cheerfully and always noticeable. The dog is a handsome animal, well trained for what it is called upon to do, principally barking. The audience was loth to see the youngster disappear. His parents, off as well as upon the stage, insisted that he take the "curtains" alone. There were ever so many curtains. This tacit recognition of their son's value to the piece is carrying modesty upon the stage to the extreme. Were the parents not so capable in the playing of their rôles, their son could not by any means stand out as prominently as he does. The piece with the boy cannot fail to land a big winner anywhere. *Sime.*

Pantages will place the acts for the Miles Theatres at St. Paul and Minneapolis commencing in August, the houses closing until then. The policy of each will be changed from four to three shows daily.

Amelia Stone and Armand Kellias.
 Singing Sketch.
 17 Mins.; Full Stage (Interior).
 Majestic, Chicago.

"Let's go into vaudeville," said Mrs. Newlywed to her adoring young husband one May morning; "there's not much doing in musical comedy until the expected spell of warm weather cools off, and I know Mr. Kohl, out in Chicago, and I'm sure he'll take me—us, I mean—because I have read all about a lot of names on what they call a blacklist, and that Mr. Kohl is having a high old time getting names just as big to match the other list of names; and so we'll do it—I shall write this very day to Pat Casey, who, I hear, is just lovely to people who have names that are not on that old blacklist." Up-speaking, Mr. Newlywed asked: "But what shall we do when we get in that vaudeville divertisement?" "Oh, as for the matter of that, we needn't do much; you dress as though you were a young artist about to propose to a rich girl you never saw, but who your uncle says you must marry because she has \$50,000. We'll put it at that figure, because one afternoon when I was playing in Boston I had nothing better to do, so I popped into Keith's to see if I'd like vaudeville if the time ever come when I felt the way I do this morning, and that was the amount mentioned in a sketch everybody seemed to like, so we'll make it that. When you get ready to start for the proposal trip you find that your dress shirt has two buttons off and one button-hole ripped so you could stick your head through it; and there will be a needle and thread left in the shirt, because they have all conveniences in vaudeville, I understand. And when you try to use the needle you'll act ever so helpless. Then I'll pass by the door, and you'll ask me to come into your room and sew on the buttons and mend the elongated button-hole; and although I never saw you before in all my life I'll come in and start sewing. Then I'll sing a song and you'll sing a song and then we'll sing a duet—but just before the duet you'll ask me what my real name is, and when I tell you I am sure you will be pleased to know that I am the girl you were going to propose to and will thank me for coming into a strange young man's apartments just to sew on a button and save him the proposal trip. And for comedy you'll sit on the needle which I have carelessly left in the old shirt while I sang my song." And so it came to pass that on Monday afternoon the happy pair made their vaudeville debut. Mrs. Newlywed looked sweet and pretty in a dainty frock, sang delightfully and helped Mr. Newlywed through a whole lot of hard spots where, but for her, he might have stranded. The holiday crowd applauded in appreciation and the Newlyweds seemed just as happy as could be. *Walt.*

Five Palmers.
 Juggling.
 15 Mins.; Full Stage.
 Henderson's.

The main portion of the act consists in juggling and passing plates. Three men and two girls make up the quintet. One of the men sends the act over through his style in handling all the plates that are passed to him by the other four. The finish resembles that used by Moran and Wiser, with the "boomerang hats."

Jess.

"Madame 10" (Travesty).
 15 Mins.; Four (Special Setting).
 Hammerstein's.

In making up a travesty for Hammerstein's Roof, Jean Bedini, Geo. P. Murphy and Dave Ferguson, the principals in it, have considered the open air, summer transients and other things that should be noted. "Madame 10" reaches out for broad burlesque at times, comes back to travesty and underneath is a satire on the great emotional drama, "Madame X."

The "court room" scene has been selected for the skit. Mr. Murphy is the "Dutch" judge, with most of the "fat," and coralling continuous laughs. His catch line, "Well, I'm a son of a gun," commenced to "get to" the audience after the first couple of hearings. Within two minutes after reaching the stage, Murphy was "it" with the audience. His "Dutchman" was last seen on Broadway in "The Newlyweds." Dave Ferguson made a distinct hit as the "nance" prosecuting attorney. He was a laugh from his swinging feminine entrance. Mr. Ferguson has a command of English quite infrequently found in the division he reaches vaudeville from, and his sense of humor kept his "cissy" extremely laughable, without one objectionable moment. There is no "nance" like Ferguson. Jean Bedini is the only "straight" in the company. When not posing as the defendant's attorney, he offers a comic plea for the prisoner, Arthur Roy, a "Madame X" in blackface. What little chance Roy has he puts over quickly. That Roy is a capable travesty artist has been proven time and again by the many laughable burlesques Bedini and Arthur (Roy) have presented of "sensational" vaudeville numbers. Mr. Roy should be given more opportunity. He is on the bench besides Murphy, and just above Bedini. There are many chances for his play. The comedy extends to the jury, six, led in with a connecting iron chain by Harry Prescott, who, when the jury is asked for its verdict, tells them to keep still, delivering it himself in a fiery Italian speech. Eddie Cantor and another Roy (brother to Arthur) are the "witnesses." Cantor has but a minute to make himself felt, but he does it, giving testimony in French so rapidly that he goes into the "Ehphriam" thing easily at the finish for a big laugh. While Messrs. Bedini, Murphy and Ferguson, the framers of this well devised collection of fun for the air, have brought their knowledge of the necessity for quick laughs from burlesque, they have kept away from any familiar "first part" or "afterpiece," and have built up an excellent laughing turn upon the play, broad enough to earn its rewards from those who have not seen "Madame X," and sufficiently travestied to aid the humor with those who have. The finish Monday evening was a trifle weak, following all the comedy before, but "Madame 10" is good for a run at Hammerstein's. It was the big comedy hit of the first performance on the Roof, the dialog reaching to all parts of the house. *Sime.*

William Morris will not leave for the other side until after the production of "Chanticleir," perhaps not then. The operetta opens next Monday night on the American Roof, with Polaire at Hammerstein's.

Frank Tinney.
Blackface.
17 Mins.; One.
Fifth Avenue.

Frank Tinney is so unlike the others, in style and quality, that his billing, "A revelation in burnt cork," is the most appropriate possible. He doesn't sing a note; neither does he tell a "gag." Tinney is at the point from the time he comes on to his last bow. His material consists of a bunch of nothingness molded together into seventeen minutes of original and rare humor. He walks on, chats a little with the orchestra leader, asking him different questions and prompting his replies. And the leader at the Fifth Avenue played "some" straight for Tinney this week. Aside from dancing to his own music, Tinney's is the most original offering brought to Broadway this season. While assuming the negro character he doesn't attempt the dialect, and his delivery reminds one of a fourteen-year-old boy rehearsing a scene with playmates. Tinney should have struck Broadway sooner. At the Fifth Avenue, following a half hour of heavy drama for some unexplainable reason, Tinney had the house roaring ten seconds after his appearance. Monday afternoon he took eight bows and finally got away after an encore and a comedy speech.

Wynn.

The Hamlins.
"The Medley Man and the Girl in Brown"
(Songs and Dances).
14 Mins.; One.
Colonial.

The Hamlins are a young couple, who dress all in brown while singing and dancing. There is a little talk to vary the routine. The girl is a pretty young woman, and the man a first-class dancer, who really dances without resorting to "trick stuff." In the talking, there is a "stuttering gag" rather old for New York, and which might be dropped as well as the frequent kisses the male Hamlin thinks are proper to implant upon his partner's lips. The costuming is neat and attractive, though the second suit, a brown stripe, worn by Hamlin, would match Miss Hamlin's first dress much better than the second. Were the man to reverse the order of his wearing of the brown, the shades would be more in harmony. In the singing there are a couple of pleasing medleys, and the act, "No. 2" at the Colonial passed without any difficulty in that early spot. It can take good care of an early position in the biggest houses.

Sime.

Mary Davis.
Songs.
9 Mins.; One.
Morris Music Hall.

Mary has a spot light song, wearing a cream colored suit, which, in the light, showed spots that should not have been there. Miss Davis came back in a boy's suit of white, and sang another, finishing with a Tanguay song, handled crudely. Miss Davis needs polishing and more experience before she can hope to stand up in a single.

Jess.

Howard and Lewis have been engaged to play next season with one of Gus Hill's burlesque shows. Creighton Bros. are also signed with Hill.

Russian Dancers.
Dancing.
55 Mins.; Full Stage (Special Scenery).
Coliseum, London.

"The Coliseum Troupe of Dancers," with Karsavina in the lead, are doing a ballet, having a different theme from the one at the Hippodrome but along the same lines. The set is very pretty; the dancing nothing more than interesting. It becomes draggy at the finish, occupying thirty minutes. The real act follows, consisting of several different dances by the various principals, twenty-five. It is in the last half the number proves its worth. Karsavina is at her best, and went right to her audience. She is a dancer with a personality, a lively manner and several pretty little tricks that make her charming. The star alone does not carry off the honors. Baldina is a beautiful dancer, carries herself in capital style, and gains no end of applause on her own. M. Kosloff is another principal in the big type, and the man does exceedingly well. He has not the looks or is he the dancer that Mordkin is, but Kosloff is far ahead of any one in the Hippodrome troupe. At comparisons, it will come to a toss between Pavova and Karsavina. This is not as easy as passing upon Preobrajenska and the others. Both the former are far better, for music hall purposes at least. Between Karsavina and Pavlova there is little choice. Both are finished artistes in this style of dancing. Pavlova has a slight advantage in showmanship, and a big advantage through having Mordkin. The show at the Coliseum, barring the ballet, is not quite up to the show at the Palace, but there is not much either way. There will undoubtedly be those who favor the Coliseum show. The troupe aside from the principals is excellent. Several of the girls with solo bits shine brightly and give the stars the best of support. The act could be improved by removing the ballet. The last time could be filled in with more of the real dancing. London at present has enough Russian dancing. It is entitled to thanks for one or two things, the greatest, the running out of the now decrepit "Salome bunk."

William Rock and Co., (30).
"The Tenderfoot" (Musical Comedy).
36 Mins.; Full Stage (Special Set).
Fifth Avenue.

No matter what kind of a record "The Tenderfoot" leaves behind in the two dollar houses, condensed into a vaudeville act as it now stands it will have to undergo some severe chopping before fitting. The title role in the hands of William Rock is well looked after, his dancing insuring an individual success, but aside from this and one number, "I Met My Love at the Alamo," there is but little entertainment provided. The story is of the musical play. What dancing Rock attempted cornered the applause market, the eccentric finish setting the offering safely over the danger mark. While Rock's support is quite capable, still "William Rock, 'single,'" would probably have been more agreeable to the Fifth Avenue audience. If some of the superfluous material were taken out, it might develop into a drawing card. In the act's present condition, it will never attract anyone to a second performance, even though Richard Carle is responsible for the book and lyrics.

Wynn.

Russian Ballet.
"Le Lac Des Cygnes."
48 Mins.; Full Stage (Special Scenery).
Hippodrome, London.

As a production, the ballet at the Hippodrome is a success, but nothing further can be said. There are a few bright spots in the dancing pantomime, though for the most part, it is a long drawn out, tiresome affair, with a weak finish. The staging, costuming and company are all there, but with absence of fire and action. The ballet tells a story in pantomime, made clear only through the printed synopsis included in the program. Probably forty people are involved, with Olga Preobrajensky as the star. Preobrajensky is a great dancer. Technically she is wonderful, but lacks personality. Her work appears mechanical to a degree, and she doesn't seem to let herself go at any time. The best work is done by Miles. Schollar and Mendes, who may be considered inferior dancers, but for a music hall audience, stand above the star. These two dance with apparent enjoyment, and an abandon that is fascinating. The men in the troupe never get beyond the ordinary. M. Georges Kiakscht, in the principal male role, does not dance a step, and is of no assistance. A couple of the ensemble numbers by the minor members were well executed and carried things a bit forward. The finish is very slow. Instead of closing in a blaze of dancing the curtain descends upon a dark stage, with the star leaving, and the men grouped about in pensive attitudes. It of course carries out the story, which is not as important as giving the act a rousing finale. Comparisons must follow, since all the Russian troupes have hit London at the same time. Pavlova, who appeared first on the scene at the Palace this season and scored a pronounced success will be the one against all. The Palace girl has nothing to fear. The production at the Hippodrome is better, but the dancing and the act at the Palace are miles ahead of the one at the Hip. Mordkin from the Palace act has no one in his class in the Hippodrome troupe. The liveliness and personalities of the Palace pair are too much for the entire production at the Hip. The Hip act received a goodly amount of applause and was exceedingly well received.

Nellie Florede.
Songs.
12 Mins.; One.
Henderson's.

Miss Florede has a singing act, which, with a change or two in the order of her songs, could be placed anywhere to win. Miss Florede has a voice, and uses it to deliver her songs with the ease that generally sends "singles" along. She starts with a number, "Under the Yum Yum Tree." A new "Mary" song for her second, is an Irish one. The songs should have been reversed. "Yum Yum," the other, being the stronger. Miss Florede sang two more, and the audience liked her.

Jess.

The Duffin-Redcay Trio will open on the Orpheum Circuit, August 14, booked by Pat Casey.

Doc Steiner was carrying around a secret this week. Only a few people knew it up to Tuesday.

"The Little Stranger" (Drama).
15 Mins.; Two (Special Set).
Colonial.

Jos. Hart presents "The Little Stranger" to vaudeville, although the program is silent about Mr. Hart. The piece is by Frank Craven and Geo. V. Hobart. It was played at a Lamb's Gambol; also at the Actors' Fund Fair. This week is its first in regular vaudeville. The sketch is peculiar in a way, since it is merely a duologue, with a third character, darky. Following a comedy drama upon the same bill, it was odds on before its appearance the act could not pass, but it did, second after intermission. The success of the piece is altogether dependent upon the players. In this instance Paul Dullzell and Wm. Rosell won the victory. Richard Webster, the colored attendant, had small opportunity and did not figure to any extent other than to help give a southern atmosphere to the locale of the setting. Mr. Rosell was in the Sam Bernard show, a musical comedy production. Ordinarily he would be the last man to have been selected for the rôle of the "young Southern gentleman." Rosell made the part fit himself, however, up and down, with never a wrinkle. His description of an imaginary horse race is a model of its kind. Mr. Dullzell had a nice conception of his rôle, though in makeup he assumed a pallor that did not win sympathy. His rôle repels sympathy, though the writing of the sketch brings that at the finale, where by a pretty little twist, Rosell as the horse owner, calls out that "The Little Stranger," another contender in the race, has won, he thereupon insisting that Benjamin Robbins (Mr. Dullzell) take the money won by the "Stranger's" victory from him. As the curtains fall, the darky discovers his master's horse is the victor instead, something the audience immediately surmises when the horse owner will not permit Robbins to cash the ticket at the bookmaker's stand. If in some way the finale could be arranged to make this surprise complete, it would greatly help, although not absolutely essential. The story is of a horse trainer (Robbins) who has wandered back into the south, where he abandoned horse racing four years before. He has a wife, expects a "little stranger" in his own home (as he afterwards explains) and in the hope of securing funds to meet the event, has wagered his last five dollars upon the horse of that name. Robbins formerly trained for Henry Coleman's (Mr. Rosell) father. Rosell has a daughter three years old. He is interested in the forthcoming birth and Robbins, showing the latter pictures of his daughter at various stages of her progress, even to her first tooth, made into a scarf pin by him. Coleman's own horse "Evelyn" is in the race. He tells Robbins "The Little Stranger" has not a chance, with other conversation leading up to the race description and the climax. As the sketch feature alone upon a program "The Little Stranger" can be depended upon safely. At the Colonial the greater majority of the credit is due Mr. Rosell.

Sime.

(Continued on page 18.)

Rosina Casseli and her dogs sailed from Hamburg Wednesday for New York. The act lately completed a run in Australia. Pat Casey will again book the turn for this side.

Woods and Woods Trio.
"An Elopement by Wire."
 12 Mins.; Full Stage.
 Fifth Avenue.

With the fates, in the form of the stage-hands, holding all the high cards against them, the Woods and Woods Trio received a poor start Monday afternoon, but before departing, they succeeded in convincing they could deliver the goods if given half a chance. The trio is made up of a "straight" man, woman, and male comedian. The latter does all his work on the ground. The other two attend to the wire walking. A few minutes of pantomime opens the act, giving an excuse for the title if nothing else, although a little rough comedy is brought to play in this bit. When the pair get busy on the wire they perform some corking good stunts, the best being a ride across the wire on a bicycle by the girl, with the front wheel held a few feet above the wire. This is the finish, and is pretty close to a "thriller." Miss Woods works a trifle on the order of Bird Millman, but can still be credited with a style of her own. Special side drops are carried, and in making the change, they were left suspended about two minutes in the air, dangling from one side to the other. The comedian could put in a little more work if possible. The Trio will hold their own on any bill. They have something different in the tight wire line, and the routine is all good.

Wynn.

Billie Rose.
Whistler.
 10 Mins.; One.
 Fifth Avenue (May 29).

Billie Rose whistled four times, one too many, and through this took an ungraceful fall. As a whistler Billie is a dandy and can out-whistle the majority of her competitors. With a girlish appearance, she made her start like a favorite, but too much whistling is not good for the ears, especially as Billie whistles. A change of program would improve her act and if possible, it wouldn't hurt to give a few bird imitations.

Wynn.

Johnstone.
Barrel Jumper.
 10 Mins.; Full Stage.
 Morris Music Hall.

Johnstone has one new trick in barrel jumping. It is jumping into a barrel while the feet are in shoes, attached to a square board, just large enough to be admitted into the barrel without more than an inch to spare, making this quite a difficult feat. The act lacks the pretty jumps that generally are put over by this style of a worker.

Jess.

Smith Harris and Co.
Travesty.
 17 Mins.; Full Stage.
 Small Time.

With an Arctic setting, two men (one in black-face) put over a travesty on "pole searching." This is up to date, but during the course of the talk, it is noticed that the team go back to the style of Williams and Walker, making the comedian in black-face give the hungry line of talk all through the act. Even the "Twentieth Century Burglars" are remembered, and this fact alone would lessen the value of the act by comparison with acts of a similar character, known on the larger circuits.

Jess.

Grace Belmont.
Singing.
 18 Mins.; One.
 Fifth Avenue (May 29).

Attired in a silk spangled "coming out" gown and prepared to put the high pressure on every air valve in her vocal department, Grace Belmont, the musical comedy prima donna, just nosed her way safe in the quarter-hour race despite three or four electric fans that buzzed to beat the orchestra at the Fifth Avenue last Sunday. With a baker's dozen in the house, applause was impossible. Nevertheless she pleased and would have added a good hit to her record had she had half an audience to work to. Opening with a love song Miss Belmont got a good start. Her second song carried a lively strain and a good set of lyrics, but the fans aided and abetted by someone who forgot the spot light until the second verse, did this number no good. She finished with "Any Little Girl That's a Nice Little Girl." Appearance and personality are Miss Belmont's, and she should give more music like that in her first song. Grace looks like one of the few real live "single women" the Fifth Avenue has uncovered this season.

Wynn.

Mabel Bright.
Protean.
 15 Mins.; Full Stage.
 Empire, Holborn (London).

Mabel Bright has a very good idea for a protean act. If carried out properly it will land her amongst those turns sought after. The girl is doing the pantomime of "Aladdin," taking each of the characters herself. She has ability and carries the characters well. Travesty should be aimed at. Miss Bright falls down a bit on the burlesque scheme. A little too much time between changes interferes with the action to a harmful extent. She has a pleasing personality, a good voice and can dance well enough to pass. Travesty, however, is what will bring the number above the average. The act should be made into a good laughing one. Miss Bright is doing very nicely and now deserves recognition for getting away from the straight singing specialty. At the Holborn Monday night the act was a big hit.

Chun and Craig.
Hoop Juggling.
 8 Mins.; Full Stage.
 Small Time.

While the act is a neat one, and the juggling and rolling of hoops is very well done, there is not enough to it to warrant it being called a complete vaudeville act. It is made up by a boy and a girl, both of good appearance. The little girl sings one song, an English "coon" ballad ("I Use to Sigh for the Silvery Moon") just starting to become popular over here.

Jess.

Billy Chase.
Songs.
 9 Mins.; One.
 Small Time.

Billy wears evening dress, and sings comedy songs. Billy has one for an encore with a patter chorus that sounds all right, only he will have to become a riot in order to be fair to himself in singing it. In this chorus Billy explains that there are other acts on the bill as good as he is and he can't sing any more.

Jess.

Teddy Edmonds' Co. (3).
"The Lady Jockey." (Farce).
 15 Mins.; Full Stage.
 Empire, Holborn (London).

There is nothing much to "The Lady Jockey" as a sketch, but the act is extremely funny, made so by Jimmy Rouse as a race track tout played originally, and with refreshing humor. The story is not new. A theatrical agent advertises for a young woman to play a jockey in a forthcoming production. He also advertises for a stable boy. A theatrical agent with a racing stable is a bit far fetched. The boy appears first. He is mistaken for the young woman, more far fetched. She later shows up. That is the reason for the piece. The humor of Rouse at times becomes a bit rough, but is always funny. A quantity of "locals" by the comedian sends the laughing mark high up. The young woman, Flora Haydn, has little to do, but does it well. Her appearance in the jockey costume is enough to make her an important factor. J. H. Willis, the agent, is not of great moment. He manages the small rôle satisfactorily. "The Lady Jockey" is a good laughing number for the halls, and will be welcome on any program.

De Laue Opera Trio.
Singing.
 12 Mins.; Two.
 Henderson's.

Nothing more than usual "classic" singing is shown by this trio from the Grand Opera. Perhaps that two women and a man compose this act instead of the other way around makes it a little different from the rest. Although the turn went very well, the singing did not seem to go just right with the jangling of plates as an accompaniment in Henderson's restaurant. The trio had three numbers. One of the women has a top note, good for fifteen seconds of applause from those who enjoy the "classical."

Jess.

Messer Sisters.
 10 Mins.; One.
Singing.
Small Time.

The Messer Sisters are like the other "sister acts" on the small time. Both are pretty enough to pass and make a fairly good appearance, but their voices will never land them in grand opera. They might change from ballads to something with a lively swing. For the small time the girls will probably find themselves in demand, but they will have to show considerable improvement to warrant a promotion.

Wynn.

Marie Lawrence.
Singer.
 12 Mins.; One.
 Small Time.

Starting off with a soprano solo (which Miss Lawrence explains to the audience is difficult), she followed with "Annie Laurie," coming back for an imitation of a kiddie trying to entertain. If the kiddie she imitated were around, everyone would want the child punished. Coming from a full grown woman it is next to impossible. Miss Lawrence has a fair voice.

Jess.

George Homans was buried in the cemetery plot of his family in Marblehead, Mass., last Friday. Funeral services were held in that town.

Margaret Williams and Co.
"Temptation" (Dramatic).
 20 Mins.; Full Stage (Interior).
 American, Chicago.

Presented before a holiday matinee crowd in a house where dramatic work is seldom appreciated in full accord with deserts "Temptation" received two strong curtain calls. Miss Williams is an actress of personality and power, for she was speaking lines for three minutes out of every five; using a voice of vibrant fiber, pitched almost at an even tone until in the final moment she shifted the key to the strident note of a soul stirred by the culmination of life's greatest emotions as reason fled. As a burglar Chas. E. Hamilton played well the hardest sort of a role, that of a concerned and interested listener most of the time. Joseph Sullivan, the lover, had only a brief inning to disclose his mettle, but acquitted himself splendidly. "The Woman Pays" would be a better title than "Temptation" for the "dramatic problem episode" programed. The wife is before a glowing fire-place as the curtain raises. The burglar enters stealthily, but hearing him the wife asks if he is Paul (the lover). The discovery of her mistake leads her to detain the burglar at a pistol's point, and the ensuing moments are given over to some rather inconsistent dialog between the woman and the thief. Later it is disclosed that the lines are the only logical method of working out the plot. When the lover finally enters through the same window which has served the thief, he accuses the wife of being unfaithful to his illicit love. She vows anew her devotion to her lover, and quickly drawing aside a pair of curtains which had previously been only ornamental she discloses the corpse of her husband lying upon a couch where she had killed him just before the burglar entered. In repellant horror the lover casts her aside, giving no heed to her plan to brand the burglar as the murderer and proving him such by mutual perjury. The lover berates her in heartless terms until the thief, who has all this time been silent, takes the forum to express his opinion of a coward so base; the thief tells how much more the woman is to be admired for killing for love of another the man she loathed, and charges her paramour with being the cause of the deed, while the wife is simply the instrument of execution. The thief then breaks the glass in the closed window (an unnecessary detail in stage effect, for he could have moved the fasteners) and as he makes his escape an officer, who had previously been sent for by the wife, appears upon the scene. In answer to the policeman's question she says her husband has been murdered and points to her lover as the criminal; but at that instant her reason gives way and she falls to the stage a maniac. To reach the climax too much time is consumed, too much talk is introduced; if the speeches which pave the way to the real heart of the playlet could be cut (as they might be without injuring the plot) a more intense and compact interval of proportionately greater value would result. Even in its present form "Temptation" is an impelling if not always vigorous example of good sketch writing and playing.

Walt.

Oscar Liebenamm, last season, with H. S. Woodhull (Eastern Burlesque Wheel), has signed with "Vanity Fair" for next season. His wife will accompany him on the tour.

Howe and Curtis.
Songs and Talk.
13 Mins.; One.
Small Time.

If the "small time" becomes established in the theatricals of this country, and the apprehension concerning its future at present felt by the thoughtful managers connected with this particular end of vaudeville is finally dismissed, it may profitably pay one or more people interested to make a business of looking for "talent" among the many unknown acts which appear on the stages of the smaller houses. Off hand one would say that something could be made of Howe and Curtis. They are a young couple, the girl good looking, leaving the impression of undeveloped forces, and the man a fair worker. In the course of thirteen minutes they do nothing that evidences the least originality, in method or material, but what they do is well done, and for the purposes of the "small time" is highly enjoyed, much laughed at and applauded. In the same New York theatre (Third Avenue), where this act was seen last week, another team (Crusado and Jole), (also reviewed in this department) did even less, but actually held up the performance, with the feature number of the bill to follow them. That may be a commentary on the "small time" audiences. It is safe to say that no one then present in the Third Avenue had ever seen Cecil Lean and Florence Holbrook, therefore Howe and Curtis' finish was not familiar. To close, they did Lean and Holbrook's latest "patter" number, but without the dance, for the simple reason apparently that neither can dance. They did very well, and the audience liked it. The very threadbare "melodramatic travesty" preceding brought the young woman to the fore. She handled her trite lines excellently, being called upon for considerable expression in the dialog to make the points. Not one was missed. The man acted as her "feeder." The earlier matter was of no consequence. An act of this kind, if it can procure sufficient "borrowed" material which has been well tested, could quickly leap to prominence on the "small time." But even so, the same act as a headliner in the smaller houses would have difficulty in securing an opening on the "big time." Though it did, an early position would be assigned, with no prospect of advancement. For in the "small time" as on the "big," there must be some claims made by an act to individuality, either of self or matter. Nowadays it seems that a travesty on a melodrama, regardless of how played (and this goes for any act on any bill) bespeaks a lacking quantity for entertainment in the players. To the act or artist wishing to attract the attention of managers or agents, this travesty stuff on the melodramatic had better be avoided. It is the staff of the weak. If Howe and Curtis have any spare change, they might buy an act. In one built for them, the chances are the girl could pull it through and send them ahead. Otherwise they will remain on the small time with their present routine.

Sime.

Willy Pantzer arrived in town last week with a diamond set cigarette case, presented to him by Martin Beck when Willy was playing Ogden.

Guy Bartlett and Co.
Singing, Dancing, Illusion.
25 Mins.; Two and Three.
Small Time.

A blackface act, consisting of two men, one dressed as a "mammy," sing and dance for an opening, the "wench" sending over a corking eccentric dance. A "welsh-rabbit dream" is gone through by the man. In the dream an illusion is shown in the form of a giant, which he pieces together, after which the giant walks around the stage. This was good for the comedy. The two have excellent voices. The only drawback is the first talk, not funny. However, there seems enough in the act to make it worth something for the big time.

Jess.

Crusado and Jole.
"The Peddler and the Maid" (Songs and Music).
15 Mins.; One (Special Drop).
Small Time.

Crusado and Jole compose a very ordinary act, but they made the emphatic hit of the bill at the Third Avenue one night last week. Their success was so substantial they were recalled three times after the number for the feature turn on the program had been announced. The act did not give an encore, merely bowing an acknowledgment each time. So much for the patrons of "small time" houses. "Kil-larney" caused the riot, a young girl singing the selection as any young girl might do it. The man accompanied her on a violin. As a violinist, neither the player nor the playing would attract undue attention. The girl is a pretty miss, makes a change to a boy's green suit, looking well in the pantalons, and it is her appearance which does the most for the turn. A "sketch" plot is attempted through a special drop. The one best thing in the act was a sign on the drop, which represents the exterior of a "picture house." The sign reads: "Next Week: Aggressive Vaudeville." William Morris, William Hammerstein and Percy Williams have been scouring their thinkeries for years to properly describe their vaudeville. Either can grab off this and have it right.

Sime.

Sisters Skermka.
Trapeze and Rings.
15 Mins.; Full Stage.
Small Time.

Making the usual change from dresses into tights, immediately after reaching the trapeze, the girls go through the regulation routine of this style of act. They are small and make a good appearance. The finish is effective through an apparatus similar to a revolving ladder. A very good opening act for the big time.

Jess.

May and Mack.
Singing and Dancing.
11 Mins.; One.
Small Time.

Two boys who go through the regular dancing team routine, differing from the rest in one respect. The difference is one of the boys dresses in a girl's costume. The one that wears the boy's clothes gets over a corking buck and wing, with many very difficult steps. The girl's costume by the other should be dropped. It would never deceive an audience on the good time, and the boy doesn't make a good-looking "girl."

Jess.

Winnie Crawford.
Male Impersonator.
7 Mins.; One.
Small Time.

Winnie Crawford will fool the wisest in the best vaudeville theatres. Winnie appears in boy's clothes, and starts right off to make the audience believe the person singing is a boy. After her second song she had the house nearly convinced. Winnie's manner is boyish, even to the twirling of a cane. She has a very pleasing voice, and a way of delivering a song that would fit either boy or girl. Miss Crawford can dance a little as well. At the finish the little lady takes off her boy's wig and becomes a girl, much to the surprise of the audience. Winnie ought to be due on the big time shortly.

Jess.

Harry Fields.
Comedy Juggler.
10 Mins.; Four (Interior).
Small Time.

Harry Fields is a brother of W. C. Fields. Harry resembles W. C. so closely he might be mistaken for the latter, were it not for a certain lack of personality that W. C. possesses, along with Harry's inability to give the finish to the juggling his brother does. Harry is doing nearly all of W. C.'s act, excepting the billiard table and a few "props." As Harry is in the family, it is likely the consent of his brother has been obtained for the "small time." In the cheaper vaudeville, Harry should be as successful as his brother is on the "big time," the same line marking the difference in the work of the two that separates the audiences in the two divisions. The "small time" Fields has not the advantage of the reputation through "name" his brother enjoys, but he is a close copy in all, from walk to work. It would be an interesting experiment for W. C. to permit his brother to substitute for him some evening in a large house, and watch the result a "name" may give.

Sime.

Lillian Leonarde.
Songs.
11 Mins.; One.
Small Time.

Miss Leonarde is an illustration of what a young woman with a fairly good soprano deems essential to success in vaudeville. As a single straight singer, Lillian can never reach that goal, but the illustration remains. She has framed up an act with three songs and three costumes. The songs are of an aeroplane, auto and a "Rose" selection for the finish, the latter bringing out the meritorious qualities of Miss Leonarde's voice. To "strip" down to a pretty blue ankle length dress, the girl wears long cloaks of different colors with bonnets for the first two numbers. The similarity of the second costume to the first robs her of the "appearance" wanted, and there is nothing in either of the two numbers to pass her over. The second is a sort of "audience" song. If Lillian persists in appearing alone, she should change her first two selections, place the "Rose" second, and close with the liveliest song remaining. As she evidences no underlying or dormant ability, Miss Leonarde should go to no extraordinary expense in the desire to elevate herself in vaudeville. She might make a fair prima donna for a burlesque company, and the training to be received in such a role would help her.

Sime.

OUT OF TOWN.

Valerie Bergere and Co. (5).
"Judgment" (Dramatic).
18 Mins.; Full Stage.
Keith's Philadelphia.

"Judgment" is a dramatic sketch, not unfamiliar in story, and one of the few wholly serious pieces Valerie Bergere has offered in vaudeville. The playlet is by Victor H. Smalley, a former newspaper man, now engaged in theatricals, and it is an intensely interesting story. It is about a man on trial for his life on the charge of murder. He is an acknowledged thief. Robbing a house when a murder is committed, he is found at the side of the body. The case is in the hands of the judge (Herbert Warren), who is weighing the evidence prior to his charge to the jury. The prisoner's wife, May Slocum (Valerie Bergere), visits the judge at his home at night, goes over the story, and the circumstantial evidence against her husband. The judge is deaf to her pleadings until the woman suddenly, by a clever trick, brings his wife into the room to find her struggling in the embrace of the jurist. The expected threat of separation from the wife leads the prisoner's wife to explain the scene and to convince the judge that circumstantial evidence is not proof of guilt. The climax is the promise of the judge that his charge will free the woman's husband. Originally written for three characters, the sketch has been built up for six, a child, the judge's mother-in-law and a servant being involved. The introduction of the child lends color to the home picture and builds up the plea of the thief's wife for her family. This was added by Miss Bergere, and there is room for adding to the dramatic value of the playlet at this point by making the role of the child more prominent. The mother is not necessary, and if used should be played with more reserve than was displayed on Tuesday. In harmony with the tone of the sketch, however, the role shows a contrast to the later dramatic effects. Miss Bergere has also given a new character to sketches of this class, making the accused man a "gentleman thief" and his wife a well-dressed woman, accustomed to attention. When she visits the judge's residence, it is as a well-dressed woman in place of the usual ragged, unkempt, hollow-eyed being. For this Miss Bergere deserves praise, and she adds a magnetic personality to the role portrayed, which is not only convincing, but demands attention. There is little waste of time, the story is quickly and concisely told, and should prove of value to this clever artiste. Herbert Warren gave quiet and clever treatment to the role of the judge, and Katherine Cavanaugh played the judge's wife capably. Emma Campbell was the mother. The child was an "extra," and the other characters were unimportant. The sketch was received with approval here.

George M. Young.

Sylvan Langlois.
Baritone.
9 Mins.; One.
Fabacher's, New Orleans.

Sylvan Langlois is a recruit from the operatic stage. He sang two semi-classical numbers Sunday in a baritone voice of excellent quality. The offering was warmly received.

O. M. Samuel.

COLONIAL.

A capacity Decoration Day matinee watched the performance at the Colonial. The dark clouds drove the crowds into the theatres, filling them despite the thousands who were away for the holidays. It was not the usual Colonial Monday afternoon gathering, though.

The bill ran well. A chance was taken on two new sketches, both dramatic in a degree, but each "made good."

The first of the sketches, "Lucky Jim," (New Acts) made the hit of the show. The other, "A Little Stranger," did very well for its position. Wynn and Lee were a big laughing hit, Andy Rice (who replaced Ed. Morton) scored another success with parodies, and next to last, Eva Tanguay "cleaned up" with several songs and a couple of speeches.

Opening the bill, the Marlo Trio did quite well on the horizontal bars, with a woman acting as the bearer on a high bar. The last trick by them is a new one, a little sensational and well executed. Enough "showmanship" is not put into this finish. The Hamlins (New Acts) were "No. 2" with a sketch after, and Mr. Rice, "No. 4."

Rice has some corking good parodies, but his poorest is the first. It is on "What I Know About You" and should be thrown away. Also this Hebrew dialect singer and story teller, who works without makeup of any kind, should have stopped Monday afternoon during the talk upon the big laugh, when Julius Lenzberg, the orchestra leader, tactfully wanted to play. Neither should Rice have used "Rings on Her Fingers" after "Wild Cherry." He was a riot of applause at the "Cherry" ending. Rice has an odd way of delivering songs, in an even tone, running his words into one another. It is very effective for him. Outside of "The Mendelssohn Tune" Mr. Rice has no parody of current day, though what he has will do well for some time, with an exception or two, as the comedy lyrics are all bright and pointed—and have not been heard before.

Lenzberg was quite prominent Monday. Ed. Wynn persisted in calling him "Harry" until the orchestra leader objected. It did seem that since Wynn uses the musical director for considerable fun, he might at least have gone to the trouble at rehearsal or before the matinee of ascertaining his name. Wynn is using Al Fields' (Field and Lewis) "gag" about a "silent letter." Mr. Wynn really has "parlor stuff" and is about the only comedian who seems to be able to send this matter over in a theatre the same as could be done in a small at home party. The house rocked with laughter at some of Wynn's nonsense, and enjoyed everything else.

A "Zoo" song, probably suggested by Miss Tanguay's sojourn in "The Follies," is one of Eva's new members. "Personality" is the other. The remainder of her songs are old ones, from among her first lot in fact. "Zoo" is a most ordinary song, having only an orchestration to recommend it. "Personality" is a bold lyric for anyone to handle, imparting as it does what Miss Tanguay and many others believe is the secret of her success. The lyrics in it are ugly, couched in slangy expressions. In a speech to the great quantity of applause, continuing so long it sounded suspicious, Miss Tanguay said: "I am going to do my best to please you,

FIFTH AVENUE.

With the old veterans doing a Weston down the Big Alley and the baseball teams playing double headers, the theatre-goers took a chance on missing something and stayed away from the Fifth Avenue Monday afternoon. The theatre held a half houseful of strays, who stuck all the way. Finally, when the show was about over, Frank Tinney (New Acts) made them chuckle their money's worth, and they made their exit smilingly. Starting off with a new act (Woods and Woods Trio) the show failed to uncover anything startling until Julius Steger and Co., in "The Way to the Heart," made their appearance around four o'clock. The audience fell right in with Steger and the playlet pulled down one of the biggest hits of its career. Ruth Comfort Mitchell has handed vaudeville a fitting successor to "The Fifth Commandment" in Steger's latest sketch.

Seldom's "Venus," easily the best of the "statue acts" in vaudeville, finally got started after a long stage wait, and each successive pose seemed to go bigger than its predecessors. Mlle. Troja, a "single" who had a "tryout" at the same house a few weeks ago under an assumed name, and who was booked on her showing at that time, found it rather difficult to convince the audience. Miss Troja opened with a catchy song, which failed to appeal, and followed with a few imitations of types seen at an amateur performance. Nothing short of a new routine will send Troja over. She can't seem to get intimate with her audience.

Trovolo, the ventriloquist, operated several dummies nicely and scored one of the afternoon's hits.

The Musical Johnsons bang some really classy music out of their xylophones, mixing the "classics" with up to date "rags," giving the audience just what is wanted. The trio were forced to go the limit in encores.

William Rock and Co., New Acts.

Wynn.

and by next Monday I will have improved as much as I have since last Monday." This was on Monday (Decoration Day) when it had not been announced on the program that Miss Tanguay would remain at the Colonial for another week. Perhaps she thought the audience would follow her around the circuit. No doubt a few enthusiasts then present will.

The noisy singing of the Golden Troupe closing the show, coming after Miss Tanguay's harsh tones, made up a big clatter towards the end, that was saved at the finish by the flashy dressing of the Russian act and its dancing.

"The Love Waltz," Lasky's best (a credit mark spoiled through it having been taken from "The Waltz Dream") recast and recostumed, closed the first half. The principals have yet to work into their parts well enough to give a Class A performance, though the show did well enough considering. Lillian Buchter, the latest Princess, should rehearse for harmony with Burt D. Harris, the Crown Prince. Mr. Harris was the Lieutenant of the first cast. There is no reason since his promotion why he should never smile. Ben L. Mulvey plays the Chancellor as well as the rôle has been played. Blanche Sherwood is the chaperone. She might spoil her good looks to give her character makeup more age and comedy.

Sime.

HAMMERSTEIN'S ROOF.

With no big feature and but one new act ("Madame 10") on the first Hammerstein open air program, "The Farm," in the rear, having three new attractions, became the star of the evening. The best of the trio is "Ringing the Ducks." Cork rings are employed in an attempt to cast one over the bill of a duck. The duck that's rung is the duck that's won.

"Milking Cows by Electricity" proved to be an interesting labor-saving device. "The Flea Circus" has replaced the pinochle game in the farm house. The proprietor of the "Circus" exhibited a black spot on a white cloth, said the spot was a flea with a gold band around its neck, and let it go at that.

A damp and somewhat chilly evening, Monday, kept the attendance from capacity. Fifteen acts were announced. Fourteen appeared, including Bedini and Arthur, who opened for a brief time in "one" as comedy jugglers before going into the "Madame X" travesty (New Acts).

Nothing went over well, excepting the burlesque. "The Eight Geisha Girls" proved interesting in a pretty setting. It is a turn entirely new to this side. Over here it will be liked for the foreign novelty, but leaves no one ambitious to see a vaudeville show in Japan. Another "girl act" was "The Palace Girls," eight English women, with James Clemons in their midst, a neat dancer. As an act, "The Palace Girls" is little better in work or appearance than any of the other "Tiller" bunches who have come over.

The Bird Millman Trio were on too early with their high grade wire turn. There are three corking wire walkers in the act, led by Miss Millman. She has grown to be a phenom on the string. Another pretty girl is well up, and a boy helps.

Toward the end of the long and too much show, Bert Levy, with his ever novelty sketching won success in a hard spot for his quiet turn. Mr. Levy turned a couple of the evening's incidents into laughs, through penciled remarks.

"School Boys and Girls" were way down too far, but even so, there is too much "Follies" in the act at present to ever send it over strong around 42d Street. Lillian Gohn had to dive from the stage into the arms of a man in the front orchestra row for one encore, and the drummer used a seltzer bottle for another.

Belle Blanche did some imitations; Luciano Luca sang in two voices, and could have closed better with another song; Stepp, Mehlinger and King, opening after intermission, were helpless, made more so by the "cissy" finish following Dave Ferguson; Mike Bernard at an upright piano, was discouraged by his early spot "No. 3" and would not take the encore given, and Kessler and Dunn, opening the bill at 8:21, did nicely with dancing.

Ferry, "The Frog Man" in "No. 2" attracted attention even from the early house by his picturesque setting and remarkable contortions. He is a twister with some twists, and the setting aids in making it an act well worth watching. De Coe closed the program at 11:30 with sensational balancing on chains and tables, but few were in the seats then.

Rocher "Night in a Monkey Music Hall" did not appear. The Pedersen Brothers were off the bill through an accident to one of the arcobats.

Sime.

AMERICAN ROOF.

The absence of Toots Paka in the Roof bill and the substitution of Sing Ling Foo, the Chinese singer, did not improve the ensemble although the show ran off in one-two order. The only point where a change would have been an improvement was the finale. Adelaide and Co., in "The Billposter's Dream," offer too many full stops to make a good closing feature. A few seconds of idle stage give the audience the hint to depart and many left during the intervals in Adelaide's routine. Barnold's Dogs in an early place might have done better at the close.

Marie Dainton was coolly received. The system of presenting impersonations of legitimate actresses who are unknown to most of the audience does not appeal. It was so with Miss Dainton's Maude Adams' speech from "What Every Woman Knows," and her ambitious aria from "The Chocolate Soldier."

Gallardo opened the bill. His clay bas-relief of Washington Monday evening won applause. The rest was watched casually. The Rathskeller Trio did some better. The two singing boys work rather too hard for a smooth effect, but they get the laughs nevertheless. Barnold's Animal Actors were in the unusual position of "No. 3" and started the show with enthusiasm. Interest let down perceptibly for Miss Dainton and revived with a whoop for Montgomery and Moore.

The couple go through their whirlwind of eccentric entertainment with the same old speed and vivaciousness. Monday evening they stretched out their finish in "one" to six minutes after holding forth on the full stage for more time than the usual act proper. Also, they made every minute of their stay amusing. Laughs and applause were running high at their close, and they made way for "The Derelict" with Frank Sheridan and Co. (New Acts). This closed the first half of the show.

The Chinese singer opened the second half, winning a good amount of laughter and applause, serving nicely to start. Although his substitution worked against the value of the entertainment, the singer served his purpose of getting the audience back in its seats after the mid-interval.

William Courtleigh is back in "Teaches" after his long engagement with "A Fool There Was"—in the legitimate, and was royally welcomed. The sketch won out a mile, thanks to the double effort of Courtleigh and Frank E. Jamison, the present incumbent of the tough tout's rôle.

George ("Honey Boy") Evans followed and "cleaned up" on the evening as regarded laughter and applause. Evans gets off quickly with a line about Courtleigh's sketch just preceding and takes immediate advantage of the laugh getting. He returns to his old monolog, but keeps going at top speed right along.

Adelaide and "Her Dancers" closed. The little dancer is improving constantly. Her "Doll Dance" was excellent and the finish in an "hypnotic" arrangement with J. J. Hughes, who had previously done splendidly with an eccentric dance, was one of the most interesting bits of the act.

Rush.

Paul La Croix opens at South Bend, Ind., June 6, for a tour of the Orpheum time.



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AMERICAN (William Morris, mgr. and agent).—When Homer Lind cancelled last week at the Majestic because, according to his contention, his voice was not in condition, the Orpheum people, also according to Lind's contention, cancelled Milwaukee and Grand Rapids, the two weeks he had remaining on his contract, for the reason that they wanted to re-arrange his time. Lind then decided to cross the vaudeville Rubicon and when he opened at the American Monday afternoon the "blacklist" gained a noteworthy addition to its numbers; for Lind scored the great big success of the first half, in closing position. There could have been no complaint from anybody as to his voice, for its beautiful tones filled the house with vibrating melody and the "heart-intest" of his sketch took a sure hold upon the audience. Mills and Flynn started one of the best bills the season has disclosed with the clever "min-strel" act, scoring roundly with good song, patter which passed and dancing which rounded out the act in good form. Chas. Colby's ventriloquism and Lilly May's dancing "doll" disclosed an early hit, Colby's cleverness and the comedy introduced by keeping the house in roars of laughter. Margaret Williams and Co. (New Acts). Mrs. Annie Yeamans, nothing but an ovation for the grand old lady. Although the second half was strong, it did not outstrip the period before intermission as far as the American's concluding acts are wont to do. Irwin and Herzog opened with solos and duets and won much applause. For Robe de Nuit, the feature of the bill, made good all over the place. When Tim McMahon and Edythe Chappelle had finished cleaning up the show it was five o'clock, and still the audience wanted more. If there is another pair who can put across as many laughs, with all new stuff, in twenty minutes they would better circulate their petition before the close, for patrons of the American are all ready to make the McMahon and Chappelle thing unanimous. Raffeyette's Dogs, marvelously well trained and willing canines, held the audience almost intact, helped, perhaps, by the announcement that pictures of King Edward's funeral would follow. The cinematograph fills by far its most important mission in recording epochs in history such as this, and it was a sad commentary on the methods of the film trust to see the King's funeral pictures Monday afternoon at the American and that evening find a back-number comic on view at the Majestic.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal 9).—Well set up in "name" acts, and equally potent in entertaining value, patrons of this house on the evening of Memorial Day took delight in the bill almost entire. Work and Over were the team bit of the show, and Billy Gould, away down next to closing, put across the solo success of the night. Give it to Gould for class and finish in the monolog race. The audience fairly reached out to urge him on and caught every laugh, which means every point in his act. Work and Over, in sixth position, created the makings of a riot with their clever acrobatics and comedy twists. Three numbers earlier on the bill, The Five Mowatts, without the house being all in, registered the first big noise of the night with their dexterity in manipulating Indian clubs. These three acts divided the honors of the night, although credit must be given to Flo Irwin and Co. for promoting waves of laughter with "Mrs. Peckham's Carouse"—and when the leader of the reform movement finally gilled up on the forty-year-old restorative, the laughs merged into shouts of merriment. By 7:40 Joe Gaze, equilibrist, and Pearl Fell, singer and dancer, had opened and seconded the entertainment. George Greentree's fine appearance helped her whistling to an encore. Donald Bowles' proclamation, "Guilty," by Victor Sweeney, is not far superior as entertainment to that author's "Nerve" which had previously been seen here. It is little more than monolog disguised under sketch form, but in the earlier section Bowles got some laughs out of the comedy lines and actions which make a heavy call upon credulity. Al White's "Dancing Bugs" stepped so neatly that the chap in the next seat told his girl nine times that the management was slipping the Four Fords across under a different name, and applauded with that intent. The Rolfe-Rans closed the show with vocal and instrumental harmony long drawn out. Amelia Stone and Armand Kalisz (New Acts).

ARCTIC (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—The Debutante Day parade had a bad effect on the attendance, and only a small crowd was on hand to see the opening show at the matinee. Harry and Mae Howard open with singing and comedy which pleased. Their wooden shoe dancing brought them a big hand. The Carrays have a neat juggling turn, the female member doing some classy juggling on a tight wire while the male goes through a neat comedy turn. They greatly pleased. Jack Trainor helped things along with singing and good comedy, which brought him applause. Lyall Raeburn and Co., in "The Governor and the Girl," closed the show. H. R.

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—Six out of the eight acts in the bill Tuesday night were comedy turns, hence the audience was laughing or screaming most of the time. "Fiske," a farcical skit capably played by Darwin Karr and Co., created the greatest

uproar, a perfect riot of laughter resulting. Mile. Louise had several monkey which did good tricks, and one which running at will, kept the audience shouting with glee. Morris and Morris, with burlesque acrobatics, had the audience giving appreciative laughter in return for such big value for their money. It would not take much tinkering to make the act which West and Denton presented twice as good as it is, and in its present state it is a corking good comedy number. For presenting a "tough" which does not chew gum, give this girl credit; and she is in other details blazing a new trail in that line of character work. Chyro opened with a neat hand balancing and equilibristic act and Arthur Barrett was second with song and talk. When Barrett realizes that a good appearance adds value to his offering, he will slick up a bit, and make better headway. Howell and Scott opened after intermission, starting their show all anew with a whoop, their talk, parodies and "Gasotaki" finish winning the laughs, three bows, and cause to make a speech. The class of the show turned up next in closing, when Vera De Bussino disclosed a voice of extreme sweetness, rare purity and delightful timbre. Her method, however, is not well advanced, and if she lacks natural grace she should acquire it through instruction. She displays a weakness for fixing her eyes upon the upper tiers, without addressing her audience, and is tardy with smiles, which too seldom light up her face. This girl is too near greatness in her gifts to hesitate long in adding the finish, and owes it to herself to perfect a style which is only lacking to land her in the foremost platoon of vaudeville's best vocalists. Her tones are pliable as a reed, and melody fairly floats from her lips in sweet cadence. WALT.

STAR (T. J. Carmody, mgr.; agent, W. V. M. A.).—Half a house witnessed the closing performance of the season Sunday night, and were better entertained than patrons of this theatre have been in several weeks. Karl Zeno opened the show with equilibristic feats, a reel of film following. On this Naneta and Verita entertained with songs and costume changes. Thos. Hofer and Co.'s farcical sketch was seen to far greater advantage on the roomy stage of the Star than when shown in cramped quarters of a "small time" house, the laughs and situations being brought out with lively comedy effect. Howard and Lewis presented a clean cut and entertaining singing and talking act, considerably apart from the usual run of duologs, which contributed one of the best laughing interludes of the bill. An especially strong dancing and singing act brought Mack and Williams into favorable view. Mack's dancing winning frequent and well-deserved applause. His routine of character steps displaying various walks and types, is the best of anything in that line which has been shown in this neck of the woods. Violet Allen and Co., including Harry S. Stanley, brought Searl Allen's novelty sketch in "One" to entertaining notice, and although some of the snappy lines were somewhat beyond the appreciation of the audience, there was enough action and specialty work to bring the inning to an applauding finish. Stan Stanley and brother closed the show with their comedy trampolines work. The act has vastly improved by substituting a routine of comedy done wholly upon the stage, instead of worked by one of the firm from the aisle, as was the case when last seen, and now the boys have a number so strong that after their first show at the Star they were moved from second position to close the bill. In that location they "cleaned up" on the show.

WHITE PALACE (Marilee Fitzpatrick, mgr.; agent, William Morris).—Saturday night, at Ogden and Kedzie Avenue, the Chicago flock of 10-20's received a notable addition with this house. A bill especially framed for Saturday and Sunday included Cronwell and Sause, Two Macks, McDonald and Huntington, Twin City Quartet and May Nunnery and Co. provided excellent entertainment. Bills will open Monday and Thursday hereafter. The house is the most beautiful in appearance of any on the "sult case circuit." White is the predominating color, owing to the shape of the lot upon which the theatre is built, the stage end is too narrow to

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adult of even as much room as is ordinarily given to this part of a 10-20 equipment. The building is about twenty-five feet wider at the front than it is at the back, giving the auditorium proper a keystone shape, unusual in theatre construction. Located in an excellent neighborhood, the Kedzie and Amerius are its nearest competitors, and they are so far away that there will be little opposition. WALT.

REX (Abie Jacobs, mgr.; agent, W. V. M. A.).—Max and Max, with a mule, in an act full of good comedy started show the first half of last week. Richards and Rouanne, gymnasts, opened. They take quite a few chances and the audience admired their daring stunts. Master Richards charmed with his violin playing and won his way with a neat stage appearance. Richards should do away with the singer in the aisle, depending wholly upon his talent only. Lyall Raeburn and Co., in "The Governor and the Girl" instead of bringing tears brought giggles from all over the house. The sketch needs a good overhauling before it will be able to accomplish what the author intended it to. Stuart Kollins and his Banjo Girls kept the audience beating a tattoo with their feet. They were the bit of the show. Six Baker Family, comedy bicycle, did well, closing. H. R.

GARFIELD (Robert Wassmann, mgr.; agent, Frank Q. Doyle).—Excellent bill first half last week. Richards and Rouanne, gymnasts, opened. They take quite a few chances and the audience admired their daring stunts. Master Richards charmed with his violin playing and won his way with a neat stage appearance. Richards should do away with the singer in the aisle, depending wholly upon his talent only. Lyall Raeburn and Co., in "The Governor and the Girl" instead of bringing tears brought giggles from all over the house. The sketch needs a good overhauling before it will be able to accomplish what the author intended it to. Stuart Kollins and his Banjo Girls kept the audience beating a tattoo with their feet. They were the bit of the show. Six Baker Family, comedy bicycle, did well, closing. H. R.

KEDZIE (Wm. B. Malcolm, mgr.; agent, W. V. M. A.).—Sunday afternoon, Charles Webber, the opener, with clever juggling pleased immensely. Yule, Simpson and Helene had some good comedy and singing. Cross and Josephine, in "Dying to Act," have a sketch full of good comedy. A novel dance introduced went big. Fred Hamill and his "Baring Beauties" make a neat appearance with their clayey costumes. Their singing sent them over flying. The Banta Bros., four boys, play different instruments well. H. R.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—With a fine bill, the house was crowded for the last performance Saturday evening. The finest Ed Kinnip forced Douglas A. Flint and Co. to open with a sketch bringing laughs from all over the house. Good acting and lots of comedy netted them big applause. Harry Le Clair in clever female impersonations showed some elaborate costumes. Stuart Kollins and his "Banjo Girls" are a trio of clever musicians. Four Stag-poles, comical tumbling act, sent the audience into a good laughing spell. H. R.

THIRTY-FIRST STREET (Chas. E. Battershall, mgr.; agent, Ed Lang).—Entertaining bill Saturday evening before a small audience. Walter Baker, opened. His tricks with a deck of cards went well. Walters and Merry will have to brighten their talk before leaving an impression. Grace Harvey's splendid voice and her neat appearance brought her the hit of the show. The Murrays showed a neat little dog act which pleased immensely. H. R.

LA SALLE (Schlossinger Bros., mgrs.; agent, S. C.).—This musical comedy house has temporarily turned vaudeville and pictures, run in conjunction with the Empire. Kunz and Collinge last week offered a neat little act of singing and violin playing. Both girls are good looking in Spanish costumes. Bullard and Al-berta followed with some lively talk, good comedy and good singing and received large applause.

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The Chas. K. Harris Courier

SOME ARTIST.

VIOLETT

WEEK JUNE 6, PALACE THEATRE,
HAZELTON, PA.
PLAYING A SOLO.

"It's Always June When You're In Love"

CHAS. K. HARRIS,
COLUMBIA THEATRE BLDG., NEW YORK.
MEYER COHEN, Manager.
Chicago, Grand Opera House Bldg.

Lois Yverri, assisted by Louise Taylor, the head-line. Miss Yverri does three classic dances, all well received, especially the last, a "hunting" dance, attired in a riding habit. During costume changing, Miss Taylor offers two ballads, well sung. Mul Clark, with a make-up reminding of Cliff Gordon, and who uses quite a bit of Gordon's stuff, kept the audience good humored. Clark seems capable of doing something original and should take a try at it. The Sandor Trio, clever gymnasts, did some hard tricks that brought them a big hand.

H. R. HAYMARKET (Wm. Newkirk, mgr.; agent, W. V. M. A.).—A well-balanced bill was shown the first half of last week. J. Van Higgins Co. opened "A Handsome Man," nicely played and did well. Ertle St. Clair, with sweet singing, went big. She makes three changes, singing a song with each. James and James had the audience enjoying their comedy immensely. The Lament Trio, heavyweight lifters (of two men and woman), did well closing the show.

H. R. BANNER (F. C. Smalley, mgr.; agent, William Morris).—Although close opposition rages in this territory, it did not seem to have any effect upon the attendance the first half of last week. Cromwell and Same opened with a comedy bar act, doing nicely. May Evans, whistling had a good work, but she finished big. McDonald and Huntington's singing made them the hit of the show. Harry Walman, with a violin, made the audience straighten up in their seats. The chief fault is his woeful look; a smile would help. He was roared several times. Laredo and Blake are offering something new. Instead of doing their tricks upon the floor, they are using a see-saw which makes the tricks seem harder and a good deal more comedy results. The act went very big, closing the show.

H. R. CRISTAL (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—Opening the show the Lazard Bros., using mostly all of Laredo and Blake's act, passed. They should hit upon an idea of their own. Aubrie Rich, with songs, did well. She makes two changes. The Indian song for her closing made a bit of the bill. The Four Venetians, clever musicians, pleased. Lane, Goodwin and Lane, comedy success of the evening. The trio hand out a good routine of talk, closing with a parody. The act seemed to public over with good comedy. Herbert's Dogs were well received.

H. R. JULIAN (J. G. Condemner, mgr.; agent, William Morris).—There was real novelty displayed in the performance of We-Choke-Be, a half-breed Sioux girl who opened the show last week with a specialty of passing merit. She carries a special drop, showing an Indian village, and on the stage before it a tepee is set with campfires glowing. She sings a couple of songs and winds up with a dance, garbed in characteristic costumes and won considerable favor. There is a possibility of her being the center of a novel act if some producer would have her backed by Indian "chickens" in a regular Indian number; but that may never happen. Frank Mayne showed his character changes in "The Third Degree." Irwin and Herzog were heard in songs; Kinzo, a Japanese equilibrist, entertained, and the Raymond Sisters gave their ulity act to appreciative applause.

WALT. REPUBLIC (Chas. Koester, mgr.; agent, S. C.).—This is the newest candidate for 10-20 patronage. It opened May 23. Situated in Lincoln Avenue, near Irving Park Boulevard, it is in general competition with the Julian, Wilson, Foster and Mabel, although these houses are

scattered within a radius of several square miles. The house seats about 800, and has been built along the general lines of the local 10-20's; fire-proof construction, balcony and slanting floored parquet. The house was of good size for the first show last Friday night when entertainment was furnished by Hickey's Circus, Fred Dancing Bella, Tom Brantford, a quartet which was neither billed nor programmed and the Pyle-Powers Co. in a sketch, "A Good Fellow." Unless the general quality of the show is raised to a better standard than the above referred to bill disclosed there will not be much trouble brewing for the already established managers in that vicinity.

WALT. CENTURY (L. A. Calvin, mgr.; agent, E. J. Cox).—The S. R. O. sign went out for the opening show last Friday evening. The bill looked strong and proved so. Geo. Trump, more of a wonder than anything else, opened. Minus both legs just below the knees he goes through a series of tight rope "walking." For a closing he jumps from two tables placed on top of each other to the floor landing upon his hands. He received a good bit of applause for his daring. Otto Tieschel Sextet pleased with good singing and clever dancing. Harry W. Fields' "School Kids" seemed popular with west siders. Paul Bauwens incited a riot. This blackface comedian has a stock of good stuff and his comical way made him the hit of the show. La Salle Bros., a couple of clever acrobats, closed.

H. R. PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—A good attendance was on hand to witness the closing show last Friday evening. Olive Carey, making a natty stage appearance, sang three songs, all pleasing. Louis Bates, female impersonator, kept the audience guessing as to his sex. Thornton Friel and Co. in "Mr. Noodle's Finish," kept the audience in a good humor. The act finished strong. McFarland and Murray continued to make them laugh with their bright chatter and good comedy. Alfred Banyan, hypnotist, sent the audience into spasms of laughter and was a big hit as headliner, closing the show.

H. R. FOSTER (Applebaum & Cohen, mgrs.; agent, William Morris).—With a strong bill the Foster turned them away 25 at the last show. Douglas and Douglas went through a good routine of acrobatic stunts, which pleased. The hit fell to the credit of Yule, Simpson and Helene, who carried everything before them. Good comedy and singing brought them big applause. Helene, the daughter, looks to be no more than five years of age. Sam and Ida Kelly, with good comedy, did well. Gracie Emmett and Co. in "Mrs. Murphy's Second Husband," were the headliners. Miss Emmett securing a lot of comedy out of the sketch. The act received a big hand, closing the show.

H. R. MABEL (Robert Pottinger, mgr.; agent, W. V. M. A.).—With a smooth running bill and a marriage performed on the stage after the show last Thursday evening, as an added attraction, the management was forced to turn hundreds away. Frans Caesar, magician, ran through his various tricks without a hitch, and was well received. Jean Manual, offered a neat little playlet built around the "Black Hand," which pleased. In his character of the Italian he passes without a flaw. George Beach and Co. in "School Kids," used quite a lot of local talent from around this part of town. The act went big, closing.

H. R. LINDEN (C. S. Hatch, mgr.; agent, William Morris).—The popularity of the house itself must have been the magnet which attracted the capacity house in attendance upon the last show Thursday night, for the four acts which comprised the program were not conspicuous in either drawing power or cleverness. Arcola and Co. opened with a flashy musical turn, well done. May Evans whistled and imitated. Jose Watson offered a monolog at times tinged on the edges, and followed with parodies which brought him the most applause of the evening. Sad Dad Duh's Arabs closed the show with a spirited acrobatic display.

WALT. APOLLO (L. Levy, mgr.; agent, Frank Q. Doyle).—Thursday night, starting the last half's bill, Balto Freese opened. Parano and Barrett were second, Oliver White and Co., third, and two colored acts, Pankey and Cook and "The Georgia Campers" concluded the entertainment. Nearly a score of participants were embraced in the showing. By right of merit and class Oliver White's sketch, "A Yellow Peril," deserves the most consideration. Secreted under the back-swept title of "Co." a very pretty girl and a most finished actress gives the offering its greatest strength. The billing rightfully should read White and White-her-name-is. It is unjust to deny so worthy a laborer in the small time vineyard, even the silence of her name in print. Chicago has enjoyed three of White's sketches within the past fortnight. The offering which he has saved for himself is second best of the trinity. It has the sharp grip of human interest with which White vitalizes all of his sketches; its trend to sharpness and action is invigorating, and if White could act as well as he writes he would be an clever a player as the

girl who assists him. There would then result a "big time" candidate worthy of staunch endorsement. Not that White is a bad actor, but other men could do better with the part, and thus add to the glory of White as a sketchist.

WALT. ANILAND (W. V. M. A., agents).—The "new brown" start which this house received, kept up for the second week of its reincarnation, the smell of repairs, fresh paint and plaster having vanished by Wednesday night's last show. If the show was not of itself the best one in town it introduced the best "sketch act" seen in these parts—Burnham and Greenwood. They scored the unquestioned hit with these audiences which they had previously won without rehearsal in Chicago or New York. They improve with every showing, and if success was ever desired here is an instance. Opening the show La Crandall did foot-work on the stage and bounding wire, the dance diversifying the offering agreeably. Austin Welch was second with comedy and music; Anderson and Hurt added some new stunts the old stand-by of sketch couples, "A Happy Pair," and the "Nue Napanee" closed the show with a school room scene along stereotyped song, dance and rough-house comedy lines.

WALT. HAYMARKET (Wm. Newkirk, mgr.; agent, W. V. M. A.).—Pearl Barton, Hayes and Wynne, Stark and Ryan, Nemo, Nanit and Verita, Nelson and Davis, Fred Morton, Cooke and Myers.

FOLLY (John E. Fennessy, mgr.).—Joe Oppenheimer started the season of stock burlesque last Sunday, "Fay Foster" Co. being the opening title of the show. Louise Dacre, the principal woman, came in from Cleveland, where she has been working in burlesque stock, arriving about noon and going on without rehearsal in "Mrs. Kelly's Bar," a piece selected because she was "up" in it. Vaudeville acts will be played between first part and burlesque, booked independently by Manager Fennessy each week. Mike Nibbe is producer of the shows for Oppenheimer.

Katie Emmett has secured a sketch from Irving E. Lee which Dolph Meyers will book in vaudeville next season.

Yule and Simpson, playing Chicago vaudeville, have added their little daughter to their act and are now known as Yule, Simpson and Helene.

John W. Ransome, the season of "The Flirting Princess" having closed, will return to vaudeville via the Majestic 13, reviving his "impersonation" monolog.

McFarland and Murray, who were signed for the Foxy burlesque stock, did not rehearse for the opening piece, owing to the death of McFarland's father.

Eva Carrey has succeeded Dorothy Vaughan with "The Eagle and the Girl" vaudeville act. Miss Vaughan will open in a "single" locally next week, booked by Dolph Meyers.

Jack Gardner and Co. arrived from the east to play a few weeks of Chicago vaudeville with "A Close Call," before starting over the S.-C. time, booked for a long route.

Walter Kohl is now the advertising agent at the American, having lately come in from the road with one of Mort Singer's companies, with which he served as advance agent.

L. P. Anderson, manager of the Grand Opera House, Jacksonville, Ill., came to Chicago last week and arranged with Chas. E. Hodkins to book his house in the Lyric Circuit.

J. H. Gilmore retired without much ado from the cast of "Aristocracy" at the Ziegfeld Saturday night. Carl King replacing him in the leading role to keep the play going for this, its last, week.

Wm. G. Clark, who built the People's Theatre and has since managed it at various times as a stock and vaudeville house, died early last Thursday morning and was buried the next day at Waukegan.

Violet Allen and Co. closed at the Star 29 sixteen weeks of Orpheum Circuit bookings with "Keeping an Appointment." They will rest here a fortnight and then start upon a full tour of the S.-C. time.

Cross and Josephine are finishing their vaudeville season at the local W. V. M. A. houses and will summer at their home here in Chicago. Max Hart has secured from a return route over the Orpheum time for next season.

Pearl Barton makes her first vaudeville appearance at the Haymarket this week, chaperoned by Ted Barron, the local representative of the Whitmarks who will see to it that her songs are, from his viewpoint, properly selected.

Oliver Helene Geatrix is whistling her last notes

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"Has Anybody Here Seen Kelly?"
"Mendelssohn Rag."
"Any Little Girl That's a Nice Little Girl" (Big Hit).

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In vaudeville, for the present, this week at the Majestic. Cards have been issued announcing her marriage 8 at her home in La Grange, near here, to Arthur M. Keown, of Rochester, N. Y.

The Majestic is displaying a most artistic cover on its house programs. Mr. Kohl secured from Collier's permission to reproduce one of its front page designs, and in colors it makes the handsomest show of any theatre program front on record.

Two more 10-20's will be added to the Lake View contingent of keen competitors by next season's opening. They are now in process of construction at Clark and Wilson and Clark and Farragut Streets, about eight miles from City Hall.

The Colonial was awarded a jury verdict in a suit for damages which Geo. A. Wilson, colored, instituted against the theatre because the management refused sell him a ticket or allow him to occupy a seat on the orchestra floor of the theatre.

Larry Bradley has been making headquarters in Chicago during the past week, taking scouting trips out of here, in company with Geo. Lederer and Harry G. Somers. In the interest of K. & E., securing houses, or attempting to secure theatres, with doors which swing just to suit the Syndicate.

Cooke and Miss Robert say they will not go to Europe in July as has been stated, but will play summer parks and vaudeville here until October, when they will from San Francisco for a trip which will keep them busy two years playing the time they have already booked in foreign lands.

Chas. H. Doudrick has taken over the bookings of the Coliseum, Chicago Heights, the St. Marys, Innis and Ryan, Eddie Badger, Ida Howell, J. W. Sherry and Watkin's Dogs are there this week. Doudrick will also book the Grand, Kewanee, Ill., which opens 6 under Frank Thiele's management.

Chas. B. Wagner opened Minewa Park, Peru, Ind., last week, presenting vaudeville head by Chas. H. Doudrick, of Chicago. Doudrick has added the bookings of the Thalia, a local 10-20, to his office work and presents there this week Kierpan, Walters and Kiernan, Mrs. Peter Maher and boy and Rose Johnson.

Jean Manuel and Vivian Petrie, both professionals, were married on the stage at the Noble Theatre, Thursday evening, May 26, after the last performance of the evening. Juigie Kendall performed the ceremony. Flavia Barcal and Monte Glos acted as bridesmaid and best man. The ceremony was performed before a crowded house.

Chester Fisher, manager of the Crystal, Milwaukee, has started suit for \$250, the amount he claims due him as liquidated damages from the failure of "The Italian Girl" to play his house week May 6. The gas-bag sailed direct from Peoria to Cincinnati, to open on the S.-C. time, Edward Reeler, its engineer, neglecting to keep his date in the "famous" city.

McHugh Carey Co. disbanded here, having given up vaudeville aspirations for the present. They have been playing the Morris time, with four people in their sketch. McHugh and Carey go to the Farm, Toledo, where McHugh and Carey a summer stock company, and Carey will play the "heavens." Martha Russell, who has been Kilnut & Gatzola's leading woman in the Criterion stock in this city, will be the principal woman in the Farm organization.

Unless Max Weber changes his mind (which he is apt to do) there will be a dramatic stock organized for Weber's, formerly the Columbus, which will fill the time road attractions do not

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ALONE

FIFTH AVENUE NEXT WEEK (June 6)

Direction, M. S. BENTHAM

use next season at that house. It is the present intention to play melodramas, from whatever source they can be secured, laying off the stock people when a road show comes in. Vaudeville will be used between acts, or during the action of the plays, whenever it is possible to introduce the proper specialties.

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—Harry J. Beaville and Co., Douglas A. Flint and Co., La Petete Emile Troupe, Three Vecchi Sisters, Katherine Mills, Walters and West.

WILSON AVENUE (Chas. Hagerdon, mgr.; agent, Frank Q. Doyle).—Baker Troupe, Pottinger's Quintet, Eva Ray Co., Corbell and Hamilton, Pankey and Cooke.

MONROE (Frank Q. Doyle, agent).—Grace Ayres, Fred and Dolly Oliver, Argyle Trio, May Nannery and Co.

ELLIS (Frank Q. Doyle, agent).—Earl Girdell, Mrs. May Calder, Scott and Clarke, Apollo Quartet.

FRANKLIN (Gisel & Bechman, mgr.; agent, Frank Q. Doyle).—Melroy Trio, Kid Kidders, Martin Van Bergen, Eugene Ray.

CIRCLE (Frank Q. Doyle, agent).—Ethel White-side and Picks, Paul Kleis and Co., Jack Symonds, Dorothy Vaughan, Laughing Horse Co., Burnham and Greenwood.

SITTNER'S (Paul Sittner, mgr.; agent, S.C.).—Georgia Campers, The Mayrilles, Goldwin, Payton and Co., Thrift Quartet, Ollie Young and April.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—Consul, La Duke's Art Studios, Leon and Bertie Allen, Rice Bros., Horace George, Leigh-ton.

LA SALLE (Schlesinger Bros., mgrs.; agent, S.C.).—Four Dancing Belles, Tom Brantford, Onita, The McCarrers.

FOSTER (Applebaum & Cohn, mgrs.; agents, W. V. M. A.).—Laughing Horse Co., Willis Hall and Co., Garden City Trio, Kyrogo, Surazel and Razell, Norris' Baboon, Norton and Russell, William and Gresham, Joe Cooke, Grace Wilson.

LINDEN (C. S. HATCH, mgr.; agent, William Morris).—Supple Tucker, Edgar Schooley and Co., Orpheus Comedy Four, Luigi Bros., Lawrence Radin, Two Macks, Todd Judge Family.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Chanteliere and Chickadees.

Elise Creamy and Co., May Evans, Todd Judge Family, Luigi Bros., Gus Bruno and Co., Jean Darrow and Co., Tom and Stacia Moore.

BANNER (F. C. Smalley, mgr.; agent, William Morris).—W. J. McDermott, Tom and Stacia Moore, Arcola and Co., Two Macks, Greve and Green, Lloyd and Whitehouse, others.

JULIAN (J. G. Couderman, mgr.; agent, William Morris).—Gladys Van, The Esterbrooks, McCormack and Wallace, Matthews and Bannion, Kallnowski Bros.

SAN FRANCISCO

By LESTER J. FOUNTAIN,

VARIETY'S Western Office,
908 Market Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Mabel Bardine and Co., in "Suey San," held restless interest from start to finish. Morrissey Sisters and Brothers passed the danger mark with singing and dancing. Lillian Ashley, singing comedienne, engaged for one week, got away nicely, but her closing efforts brought a doubtful hand. The "house" bit is a little over-worked and should be toned down. Frank Stafford and Co., in "A Hunter's Game," thoroughly enjoyed by all. The sketch gave ample satisfaction and scored a hit. Edward Abeles and Co., presenting "Self-Defense," made an artistic hit, taking five curtains at the close of the first half of the show. The Herring-Curtis Aeroplane, although in its second week, again interested. James H. Cullen kept the house in good humor throughout his monolog. Fiddler and Shelton, colored, were well rewarded.

NATIONAL (Zick Abrams, mgr.; agent, S.C.). The National show for this week is good from start to finish. Smith and Ardo were well received. The women might speak more distinctly. The Longworths were well appreciated. Lew Welch and Co., in "Levin's Old Shoes," thoroughly enjoyed. Musical Lowe, the xylophonist, closed strong, thanks to his red fire selections. Wilton Bros., big applause winners. Burleigh's "Balloons Girl" proved to be an excellent novelty and was appreciated as such by all.

WIGWAM (Sam Harris, mgr.; agent, S.C.).—Lew and Nellie Shaw, billiardists, held attention. Mattie Lockett scored nicely, her dancing finish being cleverly executed. Anne Blanche and Co., in "Freckles," appealed to the missionaries, especially the red fire dialog. Three Grays, vocalists, very good, big applause getters. Corcoran and Hixon were well liked. The Yodel Trio attempt far too much. The pedestal posing brought them nothing. They could eliminate considerable of the comedy now being used.

CHUTES (Ed Levy, mgr.; agent, Pantages). Caulfield and Driver, in an Irish sketch, "The Section Boys," made a fair impression. Al Tyrell, the blackface comedian, did nicely. The De-monious, well applauded and would have made a good opener. Edna Caulfield, violinist, very fair. The Balalaika Boys' Band scored big hit. Jack Golden Musical Comedy Co., long on dialog and short on numbers. A liberal display of female lingerie brought the majority of comedy laughs.

AMERICAN (Jas. Pilling, mgr.; agent, S.C.).—Frank and True Blue, neat and clever acrobats. Newell and Nibbs landed solidly. The Leveys presented fair comedy skit. Jeannette Dupree scored a good-sized hit. Jim Post Musical Comedy Co., completed the bill.

Sumner Newhouse, of Salt Lake City, has returned from Europe, where he spent a number of weeks on account of the death of his brother.

The Metropolitan Building Company of Seattle is constructing a temporary theatre in that city for the Morris Circuit. It will be of steel and concrete with 2,500 seats, all on one floor. The style of decoration and construction will be much like the American Music Hall, Chicago. Plans are already under way for a permanent house.

The American Music Hall, Spokane, is under roof and the floors are all in.

The first week's engagement of Maud Adams broke all records at the Columbia. The record was formerly held by "The Merry Widow."

The Central closed its melodrama stock company 22, after a poor season of eleven weeks. The house has gone back to straight ten-cent vaudeville.

The Orpheum Press Department for the past several weeks has been devoting its energies to advertising the appearance of Vesta Victoria.

Maud Adams will give an open air performance of "As You Like It" at the Greek Amphitheatre, Berkeley.

The Pacific Aero Club held an aviation meet at Tanforan Race Track, 20, 30.

J. C. Schaubert, an actor whose stage name is Jack Ambrose, playing an engagement in Santa Cruz, while in a trance and laboring under the hallucination that he was surf bathing, walked to the window of his room and plunged to the

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street, two stories below. He struck on his head and shoulders, fracturing his jaw and one wrist and sustaining painful though not serious bruises.

Nadine Parker, an entertainer at Dibble's Road House on the Ocean Boulevard, has been released from a six months' contract at the request of Maud Allan, the dancer, who became enamored with the girl's rich soprano voice. Miss Allan proposes to take the girl to Europe and defray the expenses of having her voice trained.

J. A. Raynes is back among old friends in Fresno, occupying the director's chair at the Princess during the Ferris Hartman engagement.

PORTOLA CAFE (Herman Hermannsen, mgr.; Henry Garcia, amusement mgr.).—La Estrellita, Renee Dyrle, Mile. Beatrice, Rogers, Stewart and Elwood, Daise Thorne Lundy, Suzanne Remi.

PRINCESS (S. L. Lovelich, mgr.).—Musical comedy, "George Washington, Jr."—Stock. Alcazar (Eclacso & Mayer, mgrs.).—Stock. "Trilby."

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—What Every Woman Knows.

VAN NESS (Gottlieb & Marx, mgrs.; direction K. & E.).—House dark.

SAVOY (J. W. Bussey, mgr.; direction John Cort).—House dark.

BOSTON

By MORTON BIRGE,

VARIETY'S Boston Representative,

82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—On Memorial Day Keith's "stood 'em up." Barnes and King, comedy music, opened the bill, doing fairly. Ray Montgomery and the Healy Sisters, novelty singing and dancing, arrived late on the opening afternoon. Their good singing and classy work made a hit. The Farrell-Taylor Trio were a riot of fun. Blanche Davenport making an attractive appearance and sporting apparently eight million dollars' worth of finger rings. Reddy and Currier, artistic. Charles Montrell, juggler, good; Mullen and Correll, comedy acrobats, funny. William H. Thompson and Co., "The Pride of the Regiment," headline, went strong. Stuart Barnes, big hit. La Veen's Roman Sports and Pastimes, fine closing act. Funeral pictures.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—The American went into summer "continuous" Memorial Day, with twenty-five cents as the top price for a bill containing nine acts and pictures. There were big houses at both holiday performances. Fred Mardo, William Morris's Boston agent, is putting on the summer bills. The show runs from 1 to 11, with three intermissions. For the summer run Orchestra Conductor Charles Frank has six out of his regular eleven men. The Monday show started with pictures from 1 to 2. The bill began with Hall's Dogs, which were popular, especially with the little ones. The Dwight Gaylord Trio in "The Malefactor" (dramatic) drew four curtains, principally for the elegant knock down and drag-out fight between two men in the company which is the feature of the sketch. Marks and Young, singers and eccentric dancers, made a particular hit with the roof. The last act

before intermission was Mora and Richards, comedy singers. They will be all right if they cut out two or three jokes hardly up to the standard. Honey Johnson started the second part of the bill finely, singing "Mendelssohn Rag" in good style and with clean-cut enunciation. Honey, who is "the man with the golden shoes," slipped over jokes for ten minutes, then closed in a riot with "No, No, No, No." Louis Chevalier and Co., in "The Lucky Liar," drew laughs. The Normandy Singing Four have good voices and style. "A Dance from China" (New Act) closed the first bill at 4:25. For the supper show the house gave several reels and five acts, including Dwight Gaylord Trio, Marks and Young, Mora and Richards, Hall's Dogs and Honey Johnson. Pictures began again at 7 and the regular bill came on at 8, closing at 11. This makes three-day for five acts and two-day for the balance. The bill was well arranged by Mardo and made up a good summer program.

COLUMBIA (Geo. F. Harper, summer mgr.; agent, direct).—Manager Harper who started in for the summer season at the Columbia last week with six acts, pictures and songs, cut down the bill by one act this week and expects to slice another act off for next week, filling in with more slides. This week's bill includes the Clipper Comedy Four, Hagan and Wescott, Ten-nis Duo, Dunn Sisters and Castellano Bros. Funeral pictures first three days.

GLOBE (Robert P. Jauette, mgr.; agent, Jeff Davis).—Grotesque, Randolph, Jordan and Brennan, Juggling Matthews and Co., John Bohan, pictures.

GAYETY (G. H. Batheller, mgr.; agent, direct).—Agnes Truesdale, Burke's Dogs, Lahey Bros., Tom Gillen, Kline, Ott Bros. and Nicholson, Winifred Green, Alfred Caproni, Jack Manley, pictures.

REVERE SCENIC (Geo. Morrison, mgr.; agent, Fred Mardo).—The Copeland and Greenburg house at Revere Beach opened Memorial Day for the season, putting on two-a-day, with the following bill: Four Harmonists, Geo. C. Davis, monolog; Hayes and Hayfield, s. and d.; Ines Lawson, cornet; pictures.

NORUMBEGA PARK (Carl Alberte, mgr.; agent, J. W. Gorman).—Torelli's Animals, Majestic Musical Four, Brockways, Valveno and La More, Watermelon Trust, pictures.

LEXINGTON PARK (J. T. Benson, mgr.; agent, Fred Mardo).—Lexington Park opened its regular season 29, starting the open-air theatre Memorial Day. Sunday concerts begin 6. Bill: McVey and Walby, Marie Camilla, Warwick, Bates and Neville. The management inaugurated a new gate policy this season, giving free admission to patrons buying a round trip trolley ticket.

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PALACE (I. M. Mosher, mgr.; agent, National). Robinson Trio, Conway and Hall, Bon Air Trio, Vassar and Arken, Chas. Bartholomew, Gebhart, West and Berner, Young and Young, Klutzing's Animals, Ernest Dupille, Henderson and Thomas, Perkins Lapping Co., Cloy and Rochelle, Shreck and Amere, pictures.

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WASHINGTON (Nat Burgess, mgr.; agent, National).—The Burdella, Majone, Jack Mendelsohn, Marjorie Sleath, Dotson and Lucas, Gerlie Lamont, Crowley and Crowley, Rutland and Langford, pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Alpha Comedy Four, Zouboulakis, Dolly Clifford, Lillian Herbert, Brooks and Kingman, Leslie Palmer, Releigh and Kallegh, Keegan and Allen, pictures.

OLYMPIC (W. J. Wherry, mgr.; agent, direct).—Bill Halpy, Quillis and Krupp, Margaret Scott, Bingham Sisters, Geo. Snow, Madame Flower, pictures.

UNIQUE (A. F. Washburne, mgr.; agent, National).—Irma Lapoue, Jack Cross, Geo. Snow, Maud Douglass, Chas. Bartholomew, Sid Vincent, pictures.

QUEEN.—Closed.

SAVOY (Harry Campbell, mgr.; agent, National).—Caroline Weeks, Jolly Prices, pictures.

PASTIME (Charles Heath, mgr.; agent, National).—Turner Bros., Beasie Rosa, Mark Cobden, Bernard Gatz, pictures.

BEACON (Frank L. Browne, mgr.; agent, National).—Warren and Malloy, Virginia Hinder, Beaudou Co., Elmer Jerome, Jack Boyce, McDade and Welcome, pictures.

BACK BAY (Irving F. Moore, mgr.; agent, Jeff Davis).—Crowley and Killean, pictures. 30-1: Frank Clayton, Baker and Murray. 2-4: Elsa Ford, Harry La Marr.

CAMBRIDGE SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—Martin, Toughey and La Foye, Emmett and McKell, pictures.

SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—James Riley, Three Dancing Mitchells, Cole Trio, pictures.

The Colonial closed its season Memorial Day.

Quincy (Mass.) Music Hall was damaged in a \$25,000 fire last week.

C. H. Webster, manager of the Back Bay Theatre, goes to Narragansett Pier the middle of June to run his own house there.

William Gillette's latest play, "Mrs. Electricity," in which Marie Doro will have the leading feminine part, will have its first performance at the Park Theatre Sept. 25.

Sophie Vinconti, 21 years, of 29 Maverick Street, East Boston, was thrown from a Ferris Wheel at the Cottage Street grounds, Memorial Day evening, breaking both wrists and several ribs.

The summer light opera company for the Castle Square has begun rehearsals for the opening bill, "The Mikado." Rehearsals are under direction of Samuel L. Studley and James Francis.

Byron Jackson, now in the Jeff Davis' vaudeville department of Irving F. Moore's office, goes to Wonderland Park, Revere Beach, 17, to take charge of the park guards and cashiers for the season.

Manager John Craig, of the Castle Square, will present next season a new play by Robert Stoddart entitled "The Woodsman." It is located in Maine, with hunters, gullies and "city folk" in the cast.

The Vitagraph films of King Edward's funeral were put out here this week by F. J. Howard and the Klein Optical Company. Among the houses using them were Keith's Globe, Pastime, Beacon and Columbia.

This is the final week of the talking pictures which have been running at the Conique for the past six months, put on by Ralph Santos and Co. In place of the "talkers," Manager L. P. Woolf will put on an extra pair of singers, making a battery of six in all.

Attorney Francis M. Carroll, Boston counsel for the White Rats, who was recently appointed Bath Trustee—an unsalaried position—by Mayor Fitzgerald, has since been appointed acting fire commissioner at \$5,000 a year.

The American Theatrical Booking Offices has reorganized. Jack Fraser is out of it. He is succeeded in the partnership with M. A. John

son by Jack Dolan, formerly of Boston and now proprietor of the Lyric Theatre, Dover, N. H.

The National Theatrical Booking Association has opened a club department. Among the first big bookings secured by General Manager C. Wesley Fraser was the Masonic "stag" in Mechanic's Hall Saturday night, which was given a two-hour bill of ten acts.

The English Grand Opera Company began comic opera at the Boston Opera House Memorial Day with "Robinhood." Several former members of the Bostonians, who produced "Robinhood," were heard in this revival, including Estelle Wentworth, Louise Le Baron, George B. Frothingham, Josephine Bartlett and Sabery d'Orsell.

The American Humane Education Society has secured the services of Edward Avis, the "Bird Mimic," to give imitations of songs, calls and notes of birds before the Boston school children during the remainder of this term. This is part of the band of mercy work conducted by the society for the protection of feathered songsters.

Last night Dolan was on the job, succeeding Fraser in the partnership. Attorney Johnson, the financial man of the office, then gave out statement that the Fraser-Johnson partnership had been dissolved. He said Fraser was now assistant manager at Bayonne Park, New Jersey. J. J. Coogan, who came into the office soon after it opened, is still connected with it.

Manager Joe Roth, of the Joliet picture house on Court Street, put out a placard last week announcing: "If you wish to see good pictures, come here. If you wish to see good vaudeville, go to Keith's." Needless to say, the Joliet runs no vaudeville. Nearly opposition picture houses are running vaudeville. At last returns no objections had been filed from Keith's, which thus draws a free ad. from the Court Street field.

The attention of Mayor Fitzgerald having been called to certain theatrical posters for an amusement resort near here, he caused the posters to be condemned and directed a circular letter to amusement managers, reminding them of this clause in all amusement licences: "The licensee shall not advertise his place of amusement, or any performance or exhibition therein by means of pictorial posters or placards of an obscene or indecent nature."

Manager Lindsay Morison of the Amerlea (William Morris) left the hospital Memorial Day for the first time since his operation. He came down to the theatre for a few minutes, attended by a vigilant nurse. Mr. Morison is naturally thinner after his ordeal, but expects to pick up rapidly. It is likely that the American will continue its summer vaudeville policy now through the hot weather. Rumor sprang up this week that it would go into stock.

Boston Lodge No. 10, B. P. O. E., will send a big delegation to the Elk's grand lodge session and annual reunion at Detroit July 9-10. Boston Lodge took parade prizes at the Los Angeles and Philadelphia parades. For the Detroit display it will depict the evolution of New England from Indian and Puritan days to the present. The slogan of the Boston Elks at Detroit will be "On to Boston in 1911-12." The Hub brothers are determined to land the next annual for Boston.

Warren Church, of Church's Booking Office, reports adding to his booking string three Vermont houses, Lyric, St. Johnsbury; Olympic, Montpelier, and Amuse, Burlington. The Amuse has just opened. Church has booked the Three Italian Troubadours indefinitely for week stands in New England. Sandy Chapman, formerly with Hap Ward, came into the Church office Memorial Day under a year's contract to be field manager. He left Tuesday on a month's trip through Canadian territory.

The summer season at the Grand Opera House came to a sudden close last Sunday night after running two weeks. Rose Morison leased the house for "pop" vaudeville at the close of the regular melodrama season of Stair, Wilbur & Magee. It

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It is said that the summer contract was for a month, with option for an extension. The summer vaudeville bill was booked through Jeff Davis, vaudeville manager for Irving F. Moore. A bill had been booked for the first three days of this week when notice came Sunday that the house would close that night and bookings were cancelled. Opposition has been pretty hot in the South End neighborhood, with Joe Mack putting on Morris small time from Fred Mardo's office into the Hub near by, and with the Columbia starting its summer season with T. A. Morris putting in vaudeville.

PHILADELPHIA

By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—With the exception of "Judgement" by Valerie Bergere and Co. (New Acts) and Captain Treat's Seals, the week's bill was of summer calibre and put together for laughing purposes mostly. The results attained were excellent, few shows offered here this spring reaching as high an average. The Musical Fredericks gave its first rate start with their instrumental selections. His Grannon, none too favorably placed, won immediate favor with her songs, which she put over in a way that made all of them sound new, and she left the house asking for more. A bulky good sketch of the rough comedy class was "Holding Out," presented by Hayward and Hayward. It is rich with funny situations and the pair make every point score. The Italian Trio went by fairly well with their operatic selections. The Pernane Brothers won a liberal share of the honors with their novel act. Rooney and Bent had it easy for the first time in many visits. There wasn't another dancing act on the bill until the seats "patted Juba" with their flippers. The Rooney family "cleaned up." Following the Bergere sketch were Haines and Vidocq, a couple of young darlings with a lot of new riddles and a few that have kept many "copy" acts working in what Nat Haines calls the "magic-lantern opera houses." The H. and V. team just kept clowning until the house was in an uproar. It was a regular triumph for these two. Treat's Seals closed with a routine of well handled tricks. The show ran twenty minutes short of the usual schedule, but it was smooth and entertaining right through.

VICTORIA (Jay Matheson, mgr.; agent, M. P. C. O. A.).—One of the best bills yet offered here. James J. Morton played one-half of his Marathon here, splitting the week of eight shows daily with the Palace, a few squires away. The weather conditions were favorable and up to Tuesday night Morton had not lost a lap and was getting his share of the laughs at each stop. There were two good dancing acts this week. The Onneds, two boys and a girl, put over a first rate number with a lot of single and team stepping. Meyer and Tonsell offered the same style of act, but the acts were well executed and did not suffer through conflict. Both acts are neatly dressed and show some clever stepping. Princess Elizabeth, a little tot, registered strongly with songs and dances, her closing number, which consisted of various styles of dancing on the toes, being very good work. "Those Three Boys," singers, have not yet struck the right sort of dress and it will help when they do. The three might also help if they changed their stolen title, which belongs to Vardon, Perry and Wither, now in England. Blamphin and Hehr did well with a straight singing turn. The first number should be dropped. Paula Reeves was liked in a singing number and Scottie Pravan won favor for singing and instrumental music. The pictures were of the average.

PALACE (W. Barritt, mgr.; agent, M. P. C. O. A.).—James J. Morton stopped four times daily for a few minutes' talk. Sam Edwards, Iva Donnette, Vaughn, Patterson and Holliday, Van and Davis, Three Judges, Dancing Butlers, Virginia and Roche replaced Harry Thriller. Pictures.

Joseph Dougherty, formerly at Keith's Chestnut Street house and more recently at one of the Keith houses in Cleveland, will be manager of the Bijou, on Eighth Street, where vaudeville and

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pictures will replace burlesque. The house will open shortly.

Sam Pearl and Dave Roth will probably go with a burlesque show next season, several offers having been received by them.

The plan to offer vaudeville and pictures in the Casino, one of the Eastern Wheel burlesque houses here, has fallen through, Taylor & Kaufman, who were to take over the house for the summer, giving up their idea.

Max Fehrmann, who was musical director at the City, New York, has joined the "College Girls" burlesque company in the same capacity.

BIG HIP (John Anderson, mgr.; agent, U. B. O.).—Mme. Marantette's Hones, Eleana Ben All Troupe, Beaula Valdaire Troupe, Hugh Lloyd and Co., Roger's Dogs, La Mase, Bennett and La Mase, Silvers, Banda Bianca.

HIPPODROME (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Musical McLarens, Mme. Harrington, Weston Sisters, Nelson and Nelson, Marvin Brothers, Wells Seals, Dare Devil, Danb, Bennedots, Whitman Brothers, Beckless Becklaw Troupe.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Five Firenos, Bob Willis and Billie, Caroline Franklin and Co., Three Bannons, John and May Sims, Seiser Trio, pictures.

GRAND OPERA HOUSE (W. D. Wegfarth, mgr.; booked direct).—Six Gwosdett, Martini and Maximilian Trio, Four Stewart Sisters; Harvey and Lea, Mozart, pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Gringaris, The Fredots, Dougherty's Poodles, Potter, Burke and Wallace, pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Tittmarsh and Co., "The Littlest Girl", The Sharps, Morgan and Chester; Musical Valpo, Rogers and Dorman, pictures.

HAVERFORD (F. Slamper, mgr.; agent, F. G. Nixon-Nirdlinger).—Jolly Inkens, Lowrie Sisters, Dell Perry, pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Jewel-Morton Troupe, International Singers and Dancers, Cutler and Hagney, Colorado Charlie and Sister, pictures.

GIRARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Lillian Stone, Austin Broths, Atlantic City Quartet, Thompson, Char-bino Brothers, pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Spillman's Bears, Elliott, Belair and Elliott, Monroe and Ashley, Billy Barlow, Second half: Walton and Vivian, Morton, West and Morton, Lowell B. Drew, pictures.

MANHEIM (Fuhrman Brothers, mgrs.; agents, Taylor & Kaufman).—La Rio, Walton and Vivian, Morton, West and Morton, Lowell B. Drew, Second half: Elliott, Belair and Elliott, Monroe and Ashley, Billy Barlow, pictures.

FRANKLIN (Weinstein and Labell, mgrs.; agents, Taylor & Kaufman).—Cleo, Zeda, Mora, Wagner and Diggs, Second half: Griffith and Hoot, Southern Duo, Joe Brennan, pictures.

GEM (Morris & Amcke, mgrs.; agents, Taylor & Kaufman).—Southern Duo, Griffith and Hoot, Joe Brennan, Second half: Wagner and Diggs, Major Smith and May, Mora, pictures.

COLONIAL (J. Wolf, mgr.; agents, Taylor & Kaufman).—Gaston and Pearl, The Harris, Roser's Aerial Dogs, Lawrence and Thompson, Dan Harrington, pictures.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Weber Troupe, Burns's Dogs, Hamilton and Rones, The Willcans, Flying Russell, pictures.

GLOBE (Frank Fisher, mgr.; agent, H. Bart McHugh).—Shannon and Moran, Ward and Macke, Hope and Hope, Jimmy Doherty, Second half: The Gabberts, The Newtons, The Lynells, Tom Mack, pictures.

BROAD STREET CASINO (Walter Jacobs, mgr.; agent, H. Bart McHugh).—The Bridges, Musical Reed, The Gabberts, Second half: Shannon and Moran, Jimmy Doherty, Grant and his Dog, pictures.

WOOLYN PARK HIP (J. F. Coco, mgr.; agent, H. Bart McHugh).—McDonald Troupe, Martelli Trio, Tibbs and Davis, Laxelles, Second half: Mille, Mable and Audels, Rynetta and La Rio, Sprague and McNeere, Three Zeches, pictures.

DRIERY (Chas. Kelly, mgr.; agent, Norman Jefferies).—Daisy Dixie, Delosa and Pearl, Tom Mack, Second half: Barringtons, Franz Meisel, Ward and Macke, pictures.

TROCADERO (Chas. Cromwell, mgr.).—Stock burlesque.

GAVETY.—Stock burlesque.

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Tom and Erna Ballot, John P. Reed, "General" Edward La-Vie, Edna Phillips and Co., Una Clayton, Bendine Brothers, Dr. Herman, Melnotte Twins and Clay Smith, Byers and Herman.

DELMAR (D. E. Russell, mgr.; agent, Morris Vaudeville).—Caesar Rivolt, playing a short sketch in which he takes all of the half dozen roles himself and which he follows by lightning changes, secured the biggest bit of the present Morris vaudeville engagement. His music masters,

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WEST END HEIGHTS.—Peliz's Band and Russian dancers.

MANNION'S PARK.—Programmed are Bobby Pandur and Brother, Leslie Burns, Charles Williams, Langdon, Mine, Tandloe.

The chorus for the Delmar musical stock, to succeed the Alton Opera in a fortnight, began rehearsing this week.

A report that Grace Van Stoddard had remarried, printed in a St. Louis paper which named a Pittsburgh man as the lucky one, was denied in dispatch from Mrs. Van. She was at a Kansas City house party, while the rumor had her honeymooning in St. Louis county, so Mrs. Van Stoddard's denial is credited.

Lottie Holden, the former Palace Dancing Girl, who has cancer according to the City Hospital physicians, though alive, is declared to have no chance of recovery by attendants.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (W. B. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Billy B. Van and Beaumont Sisters, riot; Moore, Littlefield and Co., hit; Quinlan & Mack, scream; Victoria Four, hit; Christy and Willis, comedy juggling, went big; Three Victors (New Acts); Josephine and William Barrows, s. and d., good.

CRITERION (Arthur Down, mgr.; agent, Low).—Dorothy De Shelle and Co., The Plotina, Lawrie Ordway, Bailey and Tear, Sam Barton, m. p.

MILLION DOLLAR PIER HIPPODROME (J. L. Young and Kennedy Crossman, mgrs.; agent, Jos. Dawson, direct).—Judge, Trappel and Eselion, trapeze, acrobats, very good; Frederick and Venita, slack wire, very clever; Winston's Sea Lions, good; Tom Hebron, monopede, good; La Villen Dogs; m. p.

SAVOY (Harry Brown, mgr.; agent, direct).—2-4: Allen and May, Alma Aemaldi, Dan Emerson, Mande Healy, m. p.

STEELPIER PIER (E. L. Perry, mgr.).—M. p.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; m. p.

The Memorial Day holidays were pronounced for the immense crowds of people here which numbered a big percentage every summer attraction. On the Million Dollar Pier, "The Hippodrome by the Sea," as it is now called, opened with a bill of circus and vaudeville acts in addition to the motion pictures. The Steel Pier saw the return of the Murphy's Minstrels. These two, in addition to the four other theatres, offered a varied list of amusements and all the houses did big business.

Murphy's Minstrels have not changed materially in cast. Eddie Cassidy and Vic Richards remain the end men. Besides Murphy those well known are Vaughn, Comfort, Reese Rosser and others.

The first three days of the week Cyril Scott in "The Lottery Man" was the attraction at the Savoy. At the Apollo all week the attraction was the much talked of Teutonic importation "Alma, Wo Wohnat Du?"

Ben Harris came down Saturday in his Nile green car. He was out for a speed record, but it took him ten hours to make the run. This is a nice family fact. The regular running time for big cars is six hours. Ben took no chances on Tuesday morning going back to New York by train. Mark Luchner, who spent the week end here, rode back in Ben's car.

Carl L. Perl here for the past week and Fred Fleck, who was the manager of these short-lived "naughty" shows, "The Girl with the Whoooping Cough" and "Get Busy with Emly," are to run a Hippodrome at Lowell, Mass., having a lease on the hall park there. They were busily figuring up their profits (on paper) in Young's Hotel Sunday afternoon.

The Atlantic Garden opens 14.

Jon. Edmunston, of the A. H. Woods staff, and his wife were here for the holidays. Jake Isaacs was also on the walk.

W. J. (Doc) Wilson, of Chicago, said to be the general manager of the Western Amusement Co., incorporated at \$100,000, is here looking over sites for the erection of a \$30,000 vaudeville and picture theatre. "It is our idea to build a theatre strictly for Atlantic City people, somewhat on the lines of Lubin's Market Street house in Philadelphia," stated Mr. Wilson. For this reason it will be constructed on Atlantic Avenue (the business street of the town). In order to interest local capital and secure local approval it is the plan of the Amusement Co. to secure a certain number of local stockholders. In the new enterprise will subscribe the balance itself. It is intended to break ground in the fall.

Julian Rose was a week end visitor.

Fred Nathans, the treasurer of the Broad Street Theatre in Philadelphia, and Budd Robb, who has managed Thomas E. Shea for the past two seasons, took their boat to Island Heights where they will summer. Last year these two had an adventure nearly costing Nathan's life while out in the boat. It was Robb who held Nathan's head above water until aid came.

Eddie Dunn, one of the Cohen & Harris staff, came to Atlantic City with "The Girl in Waiting," which played three weeks ago. He has decided to spend the summer here. "The Creation of the World," closed since last year, caught Eddie's attention.

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AUDIENCE IS APPRECIATIVE

By R. C. HART.

A revelation in vaudeville, in many respects, was the opening of the Murray Hill Theatre by "Buckner" and Joseph E. Shea. The astonishing feature is the number and class of acts which they put on at a really popular price of admission, for one could obtain a good seat for ten cents.

The program is not only numerically strong, but the artists are performers who class way up in vaudeville, with but one exception. How these wide-awake men have had the temerity to place a bill of this quality at the prices asked seems hard to understand, as, even with capacity audiences at every show, one wonders whether there will be any stipend remaining after the weekly salary list is paid. However, that is their affair and not the writers', but it is the best and most expensive company at the prices asked that the writer has ever seen. Not for the show.

After a number of new pictures, accompanied by songs, one Mr. Waring started off the bill—another new idea in arranging the program. Waring proved an entertainer of the first grade and by clever piano playing, interspersed with monolog, started off the bill in fine shape.

The Three Escardos came next. This trio of excellent acrobats were formerly of the Three Olinasertites. Difficult feats in "gymnastics" were done with precision and every trick seemed to gain favor with the audience. They scored, and deservedly. Florence Geneva, pretty and having an excellent stage presence, gave three well-rendered selections. Now, if Miss Geneva will only recut out that dance in her second song her act will show improvement. The young woman has a strong personality and much magnetism, which carried her quickly into the good graces of the audience. She appeared a little bit nervous, but that will wear off, and by giving a little more attention to enunciation she will have a winning number.

What was supposed to be a dramatic sketch by Clyde Veaux and Co. did not come up to expectations. The action is slow at the start, and, while the Italian character part was cleverly done, this could not carry the sketch through to a successful ending. The finish is bad.

The original "Bab, Bab" boys covered themselves with the usual glory in a conversation act. Much of their success is due to the excellent "straight" work of Jack Lewis, the comedian, understanding fully the method that counts. They proved a very popular addition to the bill and won out good and strong. Bob Albright, more familiarly known as the man Melba, has a pleasing personality and sings ballads and comic songs to perfection. A natural baritone, together with a striking falsetto, makes him one of the most striking members of the evening. Here is a "single" that will class wherever placed. Albright is a creative artist and, it might be added, knows how to wear evening dress. The applause given him was most generous.

I have been waiting to observe Herbert Lloyd and am delighted at his work. Here is an offering that, we might say, includes three specialties in one act, no expense being spared, either, in the costuming.

Laugh from Start.
At the very opening of his number the laughs begin to come, and all the way through there is not an idle moment. Mr. Lloyd is excellently supported in what might rightly be termed a vaudeville production, no mere commonplace specialty, but a headline attraction. Both he and his company scored heavily.

Now, we have it, that favorite four, that singing four, that high-salaried four, the Empire City Quartet. It was hard to get away from that audience when once these boys started in. The comedy element was well handled by Harry Cooper that it was a delight, and one reason why Mr. Cooper's comedy goes so well is that he is natural, never straining a point to get a laugh. The quartet received enough applause on their initial appearance to cover most any ordinary act in vaudeville. I counted the encores until I got weary and quit. I think the number was about seven.

Buckner's Bicycle Sensation introduced a remarkable substitute rider, who was much in evidence, just as the original, working under Buckner's name, wearing the same apparel and using the same apparatus as Buckner. He provided a sensational feature to a remarkably well-balanced bill, the evening's performance winding up with a brand new set of moving pictures.

Let us sum up: If the Buckner vaudeville, under the management of Buckner and Joseph E. Shea, with Jack Lewis as general manager, continues, many of the managers who have been making a feature of this class of entertainment will have to pause, stop, look and listen. In view of the remarkable entertainments with which the Murray Hill has started. Beginning next Monday, Buckner vaudeville will be given at the Plaza Theatre, on which occasion Daisy Harcourt will head the bill.

(Copy from New York "Telegraph.")

"Creation is one of the properties of the Associated Realities Corporation, which also owns the Million Dollar Pier. In a jiffy Dunn and J. L. Young made arrangements whereby Dunn is to manage "Creation" on some sort of percentage basis this season. It is to open 15.

Jim Curtin, one of the Western Wheel, is resting here.

Billy B. Van, who is playing Young's Pier this week with the Beaumont Sisters, had planned to close his season Saturday. Weeks ago he figured out a great finish for his great act "Props." He was going to march out to the end of the pier with the stage boys and heave into the ocean all the props from "Props." However, he has signed to play Brighton Beach August 18. From now until that date he will rest up at his farm in Georges Mills, N. H. All week long he has been delightfully yelling about his farm. He says he has a real place up New Hampshire way, and 500 acres. And he makes maple syrup and sells it, too. Next season Billy will present a new act. He has decided to retain his present act, however, for the United have offered him two consecutive weeks in the big houses doing the old and the new acts the first and second weeks, respectively.

Bddie Pidgeon came down over the holidays.

R. B. McIntyre will present Eugenie Blair at the Apollo week 20. Two shows running three days each will be given.

Jack Shean, the Shubert advertising man, is here for a stay.

Lloyd Bingham was one of the promenaders.

Geo. Andie, the treasurer of the Lyceum, New York, is registered at the Seaside.

May 25 the Mittenhalls presented a new play entitled "The Prosecutor." It was dramatized by Frank Seagrath from William Hamilton Osborne's novel "The Red Moon." There is much in the show that suggests "The Man of the Hour" and "The Third Degree," leaving nothing new in theme presented. But the action is fast and the story held the audience throughout. It is probable that had a less capable cast been employed the show would not have received the hearty applause accorded it. The play is given in four acts. At the climax of the third, a thrilling act, so insistent was the audience that Mr. Seagrath was called before the curtain. The story in constructed about James Chafoner (Orin Johnson), who in a drunken rage thinks he kills a man who has taken his money from him by cheating. At the trial the District Attorney (Emmett Corrigan) is offered a bribe to acquit Chafoner, but he is found guilty. A new trial is granted. Chafoner is released on bail and settles down to business. Just before the second trial the prosecutor discovers the real murderer. Interwoven in the story is political intrigue—the fight between the town boss (Raphy Holmes) and the prosecutor. Emmett Corrigan, Orin Johnson and Raphy Holmes were excellent and well suited to their parts. William Owen gave a great piece of acting as Shepherd, the guilty man. Katherine Emmet and Millicent Evans also did well.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; Monday rehearsal 2).—Week 23: Marcellis, contortionist, good; "One String" Schnitz, scored big; Swain and Ostman, clever acrobats; Miss Dallas Romana, well received; Glenroy, Russell and Co., in pleasing act; American Comiques, novelty act, very good; Mr. and Mrs. Ferguson, good travesty sketch; Veronika and Hurfalla, acrobats, well received; Five Brown Brothers, headliner, excellent musical act.

MELTON.

BRUNSWICK, ME.

PASTIME (Wallace C. Gould, mgr.; agent, U. B. O.; Monday and Thursday rehearsals 11).—30-1: Naomi Emphero, the woman acrobat and juggler who was injured at the Pastime at Plymouth, was obliged to cancel act here on account of injuries. 2-4: The Burretts: The Hatters.—NOTE:—The Garden Theatre closes West Show is billed to show at Brunswick the 9th of June.

HAROLD C. ARENOVSKY.

BUFFALO, N. Y.

SHBA'S (M. Shea, mgr.; agent, U. B. O.)—Reynolds and Donegan, capital; Neil O'Brien, excellent; Brice and Chas. King, doc; Kelley and Kent, hit; George Angus, good; Chas. Kenna, good; The Temple Quartette, pleased; Abdul Kadis and his three wives, good.—ACADEMY (M. Epstein, mgr.; agent, Marcus Lowe).—Ten acts with The King's Funeral on the picture sheet is drawing good business.—TEMPLE (F. Hale, mgr.; agent, Milburn).—Playing four acts at fair salaries. This house has a large seating capacity, is fitted with a regular stage, etc., and is doing big business.—OLCOTT BEACH (A. Evans, mgr.; agent, Milburn).—Using six acts a week, no split. Opened to poor business on the holidays owing to bad weather.—NOTE:—The Garden Theatre closes this week with "The Jardiue De Paris" show. This house is to be rededicated and some minor alteration made for the opening of next season.

W. GEE.

CHARLESTON, S. C.

MAJESTIC (Geo. S. Brantley, mgr.; agent, U. B. O.).—Kramer Bros., excellent; Edgar and dancers, fair; Fred Harris, skatist, artist, like all the rest; Elsie Tull, character singing comedienne, excellent; Ehrendall Bros. and Dutton, comedians, good; m. p.—WONDERLAND (Geo. S. Brantley, mgr.).—Hazel Good, singer, excellent; m. p. J. EHRECHS MESSERVY.

CINCINNATI

HARRY HESS,
VARIETY'S Central Office,
107 Bell Block.

HIPPOTRONE (John R. Reynolds, mgr.; agent, U. B. O.; Monday rehearsal 2).—The opening,

although wintry weather, was attended by fully 5,000 people, and was a big success. One ring and two stages are used. California Frank's Wild West, fine; Winston's Seals, very good; Four Londons, wonderful work; Mr. and Mrs. Albert Davenport, good; Loretto and Donkeys, average; "The Diving Horses," with Mamie Francis, featured; De Renzo and La Due, fine; Hagman-Schiller Troupe, very fine; Camille Trio, hit; Ivy and Pontia, good; Wenona, ride shooting, good, and Miss Summerville and her "dancing" Horse, liberally applauded; the clowns have a lot of slap stick comedy that pleased.

EMPRESS (Mr. Steele, mgr.; agent, S. C.; Monday rehearsal 9).—Somers and Storke, musical, very fine; "Tiberi" assisted by Louise Taylor, vocalist, excellent; Bobby Van, Horn, pianolog, excellent; The Kramers, excellent; Jere Sanford, yodler and whistler, good impression; Lawrence Crane and Co., featured.

AMERICAN (H. Hart, mgr.; agent, Gus Snn; Monday rehearsal 9).—Norman Merrill, good; Beck and Henery, good; National Novelty Trio, fine; Freeman's Educated Goats, good; Kitty Huffman, soubrette; Farly and Prescott, Koverick, violinist, and Kramlo Bros.

CLEVELAND, O.

PROSPECT—Columbia Musical Fun, headline; Woodford's Animals, feature; Sanders and Cameron, comedy jugglers; Harry Burgoyne, character singer; Barnes and Robinson, singer and pianist.—GRAND—Faslo Trio, acrobats of note head the bill; Blondell and Carr, hit of bill; Vynose, in a musical novelty act; Hanson and Koster, German comedians; Brightons, colored entertainers; E. LUNA Park.—Toschi, ballerina, "Flowerland," in the maid attraction. Fireworks will be displayed on three nights each week. Star "Rolling Girls."

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Lee Bros. and Allen, good; Nat Wharting, pleasing; Williams and Weston, good; Takedawa Japanese Troupe, clever; Julia Redmond and Co., amusing.—COLONIAL (Mr. Howell, mgr.; agent, S. C.; Monday rehearsal 10).—"Sexton's Dream," pleasing; Tom Casper, hit; Gail Coburn, Co., in "Made Good," hit of the season; Beale Greenwood, entertaining.—SOUTHERN (Murphy & James, mgrs.; agent, William Morris; Monday rehearsal 10).—Kelcey Sisters, excellent; Buckley's Dogs, clever; Bud Farnum, well liked; Theresa Jacobs, pleasing; Claude Golden, clever.—GRAND (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday rehearsals 11:30).—Fred Frevall, clever; John Buckley, good; Washer Bros., amused; John Ennor, hit; Levitt and Dinsmore, in "That Woman Next Door," laughing hit.—COLUMBUS (Thompson Bros., mgrs.; agent, Columbus Agency; Monday rehearsal 10).—Eddie Goldie, good; Releida Sisters, pleasing; Harris and Nelson, amusing.

LITTLE CHARLEY.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.; Monday rehearsal 10).—Babe Dickinson, Military Four, Video and Duns, excellent; Charles Marner, pleasing bill.—HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—Yalto Dno, Harvey and Bayliss, Harry and Anna LaBell, Randolph and Lena, R. H. Courtwright and Max Bruno; excellent bill.

J. M. BEERS.

EL PASO, TEX.

HAPPY HOUR (Howard Fogg, mgr.; agent, W. V. A.; Monday rehearsal 9).—22-29: Rowden and Whitehead, s. and d.; good; La Vere and Palmer, singers, hit; Harry Gordon, singing, talking and dancing, not well received. 30-5: Claude La Vere, character impersonations; Ann Palmer, soubrette; Three Darro's, comedy acrobats; Shatlock and Le Roy, comedy sketch; Flynn and Howard, comedy act.—NOTE:—Howard Fogg, manager of the Happy Hour, has secured control of the Empire moving picture house and will have it remodeled. The place will show vaudeville with pictures.

F. W. CAMPBELL.

ERIE, PA.

COLONIAL (A. P. Weechler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Snn; Monday rehearsal 10).—Miller and Monie, excellent; Four Lavillas, very clever; Lester and Kellette, went big; Gordon Trio, very good cyclists; The Grazers, good hand; Four Masons, very good.—PARK (Edwin Elroy, mgr.; agent, J. H. Ver Beck; Monday rehearsal 9).—Clarion Four, good; Kai and Kai, entertained; De Graa and De Graa, clever; Matini Guild, good hand; Louis Hollinger and Co., very clever sketch.—HAPPY HOUR (D. H. Connelly, mgr.; agent, Brazee Vaudeville Circuit).—La Salle and Lind, clever; Wyser and Kane, good.—FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Newhoff and Phelps, excellent; Clara Throp, clever; The Bushes, pleased; Harland and Rollison, very good; Arthur Browning, good hand; Adair and Hahn, clever.—WALDAMEER (H. T. Foster, mgr.; Robt. Wellington, asst. mgr.; agent, U. B. O.).—Carley Carlos, clever; James Welsh and Co., amusing; Hanson and Newkirk, good hand; Yackley and Bunnell, very good; Jack Lyle, excellent; Harriman Trio, clever.—NOTE:—Ida M. Best is the new manager and director at Waldameer this year.—C. Norman Hammond, now in vaudeville with Ella Cameron and Co. at the conclusion of their tour, is going in vaudeville alone doing a monolog written by himself.—Miller and Monie are featuring in their act Remick's "Moonlight Rose and You."

M. H. MIZENER.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edward Raymond, mgr.; agent, Gus Snn).—29: Geraldine McFann Company, "The High School Kids," comedy playlet, pleased; Weston and Cushman, comedians; Ethel Gilkey, soubrette, pleased; Chace, Weston and Chace, sketch; Uncle Josh and "The Girls," applauded; Del Godfrey Trio, good singing and dancing;

m. p.—MAJESTIC (Edward Raymond, mgr.; agent, Gus Snn).—29: Gilmore LeMayne and Perry, sketch, liked; Umbolts Bros., novelty musical act, good; Barney Fay, pleasing comedian; m. p. OEBERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10).—The Sidonias, Wood and Harrington, Eclipse Comedy Four, Prosenzo, The Boldens and m. p.—PREMIER (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10).—Brown and Farland, Dougherty, Ben Smith, Murel Windon, Syner and Engel and m. p.—PLEASANT ST. (Walter Bigelow, mgr.; agent, direct).—M. p. and vaudeville.—NOTE:—The Savoy Theatre closed May 28 for the season.

EDW. F. RAFFERTY.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Dan Burke and Wonder Girls, went big; The Glockers, jugglers, good; Genevieve Warner, harpist, scored heavily; Percy Warran, Lucia Carne and Ben Field in "The Boatwain's Mate," great; Fay, Tw. Coleys and Fay, big comedy hit; Steele and Carr, scored; Three Reynards, aerial novelty, very good.—HARTFORD (Fred P. Dean, mgr.; Monday and Thursday rehearsal 10).—Bobby Mathews and Co., in "A Night on the Bowery," big; Elmer and Dewitt, s. and d., good; Tom Kyle and Co., in "Her Cowpuncher Boss," scored; Fred Williams, monolog, went big; Ansel and Doran, equilibrist, good.—SCENIC (Harry C. Young, mgr.; agent, direct; Monday rehearsal 10).—Grace Trebor, s. and d., hit of the bill; George Whalen, clever.—NOTE:—Luna Park opened Saturday and remained open Sunday and Memorial Day. It was the biggest opening in the park has ever had, but it will close temporarily for the purpose of making certain changes.—William Fox is to open a "hip" at the local baseball park, presenting the same programs as in the other cities where he is established. The exact date of the opening has not been announced.—Wild animal acts are presented at the Empire Park Zoo which opened Monday. Manager Starke will change the program weekly.

R. W. OLMSTED.

HAVANA, CUBA.

NATIONAL (Jose A. Ramos, mgr.).—Week 23: Louisa Martinez Casado Dramatic Co. The star is a first class actress and the rest of the company very good; meeting with success.—ACTIVIDADES (Eusebio Azcue, mgr.).—Lydia Rostow, dancer, the act beautifully presented and the dressing gorgeous; s. he has become a favorite; La Belle Agnel, singer and dancer, very good; m. p.—LAXRET (C. Pemberton, mgr.).—Operetta company presenting Spanish and American operettas, headed by Teresa Calvo and Adela Zaldivia, very good.—POLYTHEMA HABANER GRAND THEATRE (Regino Lopez, mgr.).—Regino Lopez and Co. of the Alhambra, in repertoire of sketches of local satire; popular. The company, the Alhambra for me, only is now playing at the Polytheama Habanero while that house is undergoing repairs. Their repertoire stock and vaudeville house, died early Thursday of plays has been "cleaned" out so that women may attend. The company is meeting with success owing to the popularity and good acting of its members.—The company at the puppet has produced "The Merry Widow" at a price of 60 cents for an orchestra seat.—Judging from the tremendous success Eperanza Iris has met in all her productions at the Alhambra it seems she will remain at that house all through the summer. Eperanza is at present preparing the German operetta "The Count of Luxembourg" and the old American success, "Star Top." ROCKY.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shuster Ziegler, mgr.; agent, U. B. O.; rehearsal, Monday 10).—With winter flueging in the lap of spring the Grand has been doing good business, which continues with the advent of summer. Marcena, Nevano and Marcena, comedy acrobats, hard work that goes big; Neff and Starr, a good comedy act; Flanagan and Edwards, stage three, full of good comedy; Hilda Hawthorne, with her puppet, "Johnny" pleasing woman ventriloquist; Lillie Splinsky and Alsworth Arnold, former stars of the Forepaugh Stock Co. at the Majestic Theatre, in a new comedy playlet, went big; Augusta Glose, in her original pianologue, as winsome as ever, with new numbers of talked songs and type interpretations; Three Ernests, on the horizontal bar and bounding mat, fast and funny.—MAJESTIC (Bert Young, mgr.; agent, U. B. O.; rehearsal, Monday 10).—Schoenwerk, the talkative trickster, good; Lewis and Chapin, new melodies and quick comedy, captured the house; Claude Howland, pleasing monologist; The Harrans, neat roller skating act entitled "Rinkland"; Illustrated songs and pictures.—NOTE:—The Colonial, illustrated when erected for Morris vaudeville, is now devoted to "pop" and pictures.—The date of the opening of the Indianapolis Hippodrome, at Washington Ball Park, is set for June 13.

JOE S. MILLER.

JAMESTOWN, N. Y.

CELESTON (J. J. Waters, mgr.).—Opening bill had Jessie Keller Troupe, a fine bicycle act; Davis, Willis and Guhl, clever; Princess Miroff, Russian dancer, pleased; Jeanette Adler and "picks," very good; Boston Von and Co., satisfactory.—LYRIC (H. A. Deardour, mgr.).—James Kennedy and Co., good; Great Gerard and Co., excellent; The DeWolfs, dancing, pleasing; Charles Nelson, mimic, clever; Lottie Dwyer Trio, s. and d., good.—NOTE:—Cold weather interfered with the opening of Celestion Park. Victor's Royal Venetian Band has been engaged for the season.—Edward T. Connelly is again singing Illustrated songs in the open with band and twice daily.

L. T. BERLINER.

KALAMAZOO, MICH.

MAJESTIC (Harry W. Crull, mgr.; agent, W. V. M. A.; Monday rehearsal 11).—Week 30: Fair program featuring Gilroy, Haines and Mont-

WALTER JAMES

Playing American and Plaza This Week (May 30)

OPEN FOR PRODUCTION

FOR COMING SEASON

Address Long Acre Hotel

47th Street, New York

gomery, "The Good Ship Nancy Lee," good voices and prettily staged; Cora Youngblood Corson Sextet, fair musical act; Fox, Peck and Franks, singing comedians, fair; Henrietta Byron, mimic, good; Veronica and Hurl-Falls, comedy tumblers, very clever; Marcellus, contortionist, works in white, black velvet set, splendid.—**OAKWOOD PARK** (L. J. White, mgr.; agent, William Morris; Monday rehearsal 2).—Week 30: Opened 28. Open-air stage and ring show; 45-piece band and 18-piece orchestra; concerts afternoon and evening; stage show; Willie Hale and Brothers, globe rollers, jugglers and xylophone, good; Mills and Flynn, sister act, fair; Dagmar Dunlap, singing harpist, good; Joller Sisters, Sharpshooters on wire; Mittu Dumitrescu Troupe, flying act, clever; Nelson's Dogs in the vaudeville, CLEMENT.

LOS ANGELES

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Best program in weeks, capacity houses. Edith Proctor Olla, in sketch, delightfully pleasing; Montgomery, ventriloquist, great; Ann Laughlin, excellent; Five Normans, artistic. The holdovers are Cressy and Dayne, in sketch; Gus Edwards' "Night Birds"; Gladys Lockwood and Langton, Lucier Co.—**LOS ANGELES** (Geo. A. Boyer, mgr.; agent, C. O. Brown; Monday rehearsal 11).—Good program, good houses. Leroy and Clayton, headliners, capital; Four Indianas, acrobats, entertaining; Fox and Ward, comedians, funny; Max York and Dogs, interesting; Countess Leontine, singer, good; Edward Winchester, musician, skilful.—**LEVY'S** (Al Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Excellent program, capacity houses. Mary Rendell, a big favorite; Carlton Chase, singer, artistic; Kristoff, operatic Trio, always entertaining and Imperial Hawaiian Dancers, clever.—**EDWIN F. O'MALLEY**.

LOUISVILLE, KY.

FONTAINE PERRY (Harry Bilger, mgr.; agent, W. V. A.).—Chevalier De Loris, sharp-shooting, clever; George Austin, Moore, songs, local favorite; Carlton, Toore and Co., comedy and songs, good; La Crandall, wire artist, lives up and acts to her name; Nine Hillman Nappans, hit.—**RIVERVIEW** (Morris Circuit, agents).—Victorine and Zollar Sisters, a. and d., Trio, O. Lora, character singing comedian; Leonard Kane, s. and d.; Fleidling and Carlos, roller skaters; Hans Bros., acrobats, m. p.—**KAYETY** (Al Boulter, mgr.; agent, Princess Amusement Co.).—29-2: Milette's Comedy Dogs, Kintell's Bros., comedy acrobats, Hodges and Holmes, comedy sketch; Robert and Downing, s. and d.; Fred Martin, harmonica.—**NOTE**.—The Gayety is doing fine business for a 10-cent vaudeville continuous program. **J. M. OPPENHEIMER**.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quikley Amusement Bureau; Monday rehearsal 10).—Excellent bill. Rush Ling Foy and Co. in "A Night in the Orient," good; American Cowboy Four, favorites; Bruce Morgan, dancing, very good; May Maxfield, singing comedienne, fair. **T. C. KENNEY**.

MILWAUKEE

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; Monday rehearsal 10:30).—Week 30: Reid Bros., athletes; Gill Brown, clever entertainer; The Frey Twins, splendid statuesque; Clara Belle Jerome and Co., in a neat musical comedy playlet; Avery and Hart, pleasing; Mrs. Patrick Campbell and Co. in a dramatic playlet, a splendid headliner; The Great Lester, accomplished ventriloquist; The Four Hallways, excellent acrobatic and trio cyclists on a tight wire.—**EMPIRE** (D. McCoy, mgr.; agent, S. and C.).—The Sand Drough Arabs and six other good acts.—**HERBERT MORTON**.

NEW ORLEANS, LA.

WEST END PARK (Julius F. Bites, mgr.; agent, Orpheum Circuit Co.; Sunday rehearsal 2).—Primrose Four, distinct hit; Payne and Lee, should dance more and sing less; Eldora and Co., and Nellie Braghis, complete.—**WHITE CITY** (B. J. McLaughlin, mgr.).—Vaudeville and pictures.—**AMERICAN** (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Gretchen Spencer, soubrette, delightful; McKee and Richmond, sketch, tumultuous reception; Lamont Bros., pleasant; Ardell Bros., acrobats,

clever.—**WINTER GARDEN** (Lew Rose, mgr.; agent, direct; Sunday rehearsal 10).—Carmelino Models, second week, going big; The Hirschboms, yodlers, did nicely; Bennett Bros., acrobats, clean cut; Al. Bartel, pianologist, amused; "Sober Sarah," a la "Sober Sue," is on view in the foyer.—**GRUNEWALD ROOF** (Walter Brown, mgr.; agent, William Morris).—Helen Carnes, Lucille Whitmore and Faget's Band.—**FABACH-ER'S** (Anthony Fabacher, mgr.; agent, Victor H. Smalley).—Sylvan Langlois (New Act); Arthur Burckley, pronounced success; Madge Caldwell, scored.—**MAJESTIC** (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.—**HAPPY HOUR** (Al Durling, mgr.; agent, direct; Sunday rehearsal 11).—Ada Lane, soubrette, headlines; Harvey Bourne, singer; Marlon Mitchell, soprano; Leola, protean.—**O. M. SAMUEL**.

NORFOLK, VA.

ACADEMY OF MUSIC (Otto Wells, mgr.; agent, Norman Jefferies).—May 30 to June 1: Pearl Tangley, mind reading, clever; White and Allen, clever; Ed and Amets Zorrayes, equilibrist, excellent. June 2 to 4: The Stepping Trio, s. and d.; Forbes and Francis, singing comedienne; Ethel Van Orden and Co., in "The Prince of Lairs."—**ORPHEUM** (Stephen Butler, mgr.; agent, Norman Jefferies).—The Stepping Trio, s. and d., very good; Forbes and Francis, clever; Ethel Van Orden and Co., in "The Prince of Lairs," exceptionally good. June 2 to 4: Pearl Tangley, mind reader; White and Allen; The Zorrayes, equilibrist.—**OCEAN VIEW PARK**, opened May 28.—**WHITE CITY PARK** (for negroes) opens next week.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Frank Fogarty, Thos. J. Ryan-Ritchfield Co., Smith and Campbell, Three Brothers Mascagno; holdovers, Helen Granately and Co., Eddie Leonard and Co., James Harrigan, Ollivotti Troubadours.—**BELL** (Jules Cohen, mgr.; agent, S. & C.).—Wood and Lawson, Klein and Clifton, Matt Keefe, Little Hip, Electra.

OKLAHOMA CITY, OKLA.

FOLLY (E. M. Tull, mgr.; agent, W. V. A.).—Week 22: Conway Gillespie and Co., in sketch, well liked; Leo Beers, artistic pianist, hit of bill; World's Comedy Four, scored strongly; Beth Stone, dancer, very clever.—**LYRIC** (C. E. Hodgkins, agent).—Billy Morris and Sherwood Sisters, a hit; Nelson Dean and Co., in sketch, very good; Loos Bros., singers, good; Temple and O'Brien, good.—**B. P. L.**

PITTSFIELD, MASS.

EMPIRE (A. H. Sawyer, mgr.; agent, direct).—28-28: Chas. O'Toole, monolog, fair; The Marshalls, s. and d., went well; Fred Werner, songs, good; Pauline Fletcher and G. F. Franklin, received; m. p.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, I. B. A.).—Monday rehearsal 10:30.—Woodford's Educated Animals, presenting Consul II, the man monkey. 30-1: Kelly and Adams, laughable sketch; Chas. C. Ernest and Co., domestic farce. 2-4: May Baretto and Co., comedy sketch; Eddie Foy, former principal comedian of Cleveland Hippodrome, introducing his black sheep.—**JEFFERSON** (Julius Cahn, lessee and mgr.; M. J. Garrity, local mgr.; agent Marcus Loew; Monday and Thursday, rehearsals 11). 30-1: Ward and Raymond, s. and d.; Dan Haley, king of minstrels, Powers Trio, comedy sketch. 2-4: Earl and Bartlett, singing and talking comedienne; Henry Myers, b. f. comedian; Shorey and Campbell Co., comedy sketch. Special Feature Friday evening, a live baby to be given away.—**PORTLAND** (W. E. Greene, lessee; James W. Greeley, mgr.; agent, U. B. O.).—Monday rehearsal 10:30. 30: J. Robert's College Girls, 14 people, presenting two act comedy, before the Grand, very good impression; Palmer and Lewis, travesty artists, classical dances of merit, and impressive scenery; The Helm Children, vaudeville's premier children comedians, scored heavily; Kreton, the mad musician, very pleasing.—**NOTE**.—Forepaugh-Sells Circus is billed to exhibit in Portland July 9.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Wm. M. and E. B. Jomeyn, "A Slave of

the Gallies," well received; La Temples, illusionist, good; Curtiss Sisters, exceptionally clever; The Coyne, average; Georgiana Clark, Scottish songs, very good; pictures. **J. E. P.**

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.).—Monday rehearsal 10:30.—Stevens and Moore, good; Mamie Harnish, pleased; The Millar Musical Four, very well received; The Great Howard, repeated former success.—**PALACE** (B. R. Ziets, mgr.; agent, M. P. Co., of A.).—Monday rehearsal 10:30.—Hawley and Bachan, good; Miss Talford, pleased; Woods and Meadow, good s. and d. act; Cliff Bailey Trio, good comedy acrobats; Dinkelaple's School act, big hit. **G. R. H.**

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jefferies; rehearsal, Monday 11).—A bill of feature acts. Allen Davenport and Co., offered a splendid playlet which was well received; Stokes and Ryan, carried off the honors; The McDowell, laughing hit.—**BIJOU** (W. T. Kirby, mgr.; agent, P. T. E.; rehearsal, Monday 10).—Olestad and Houston, went big; Marjorie Davis, comedienne, very good; The Pirra, heavyweight marvel, great.—**LUBIN** (G. B. Glenn, mgr.; agent, Norman Jefferies; rehearsal, Monday 12).—Duke Wayno and Tommy, pony act, good; Walton and West, singing comedienne, very funny; Sheaffer Sisters, singers and dancers, good.—**THEATRE** (D. L. Tony, mgr.; agent, Gus Sun; rehearsal, Monday 11).—Jeanette McDonald, good; Hoyt, Lessig and Co., playlet, great; Jack Asher, singer, good; The Three Highlands, very good.—**MILTON CAPLAN**.

ROCKAWAY BEACH, N. Y.

MORRISON'S (P. H. Morrison, mgr.; agent, U. B. O.).—30-1: Clem Reeves and Co., fair reception; Klein Brothers and Sybel Brennan, very well liked; Marshall P. Wilder, they liked "Marsh" here; Herman Timberg (in his first single appearance), the performance on the violin earned him several encores; Mlle. Mina Mhar, well received; Pekin Zouaves, good.—**E. F. MAYBAUM**.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodgkins).—Week 22: Russell and Davis, good; C. Porter Norton, great act; Elliot and West, clever stunts; Barrett and Bayne, well liked.—**STAR** (Kennedy & Wyler, mgrs.; agent, B. Fahrman).—Tanita Midglets, entertaining; Arnold's Bahies, singing and talking, applause; Johnson and Carlisle, sketch, good.—**BEN MILAM**.

SAN DIEGO, CAL.

QUEEN (E. J. Donellan, mgr.; agent, S.-C.).—Monday rehearsal. Week 23: Harry Hatchelor, musical rube, very good; Allen Duane and Edna Keeler, in "Sweet County Kerry," good; Meier and Mora, s. and d., laughable; The Berlin, vocalist, well received; Foster and Foster, "The Volunteer Pianist," very funny.—**PRINCESS** (Fred Bullen, mgr.; agent, Bert Levey; Monday rehearsal 11).—John D. Carroll, monologist, good; Garrett Bros., musical act, good; Emily Walte, comedienne, fair.—**L. T. DALEY**.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; Monday rehearsal 2).—Excellent attendance this week, featuring W. S. Harvey and Co. in the best juggling act ever brought to this city, they scored an enormous hit; Isabel Howell, singing comedienne, possesses a very good voice and went well; Crawford and Mosker are fun provokers of the first water; The Great Moore went very well, though the audience was very impatient at the first show Monday; Rube Strickland, who bills himself as the musical humorist, is quite clever and made good from the start. **NOTE**.—Bundy's Liberty Theatre will open up June 6, with the Liberty Players, a stock company formed by Robert Morris, late of the James Neil Company at Los Angeles.—**R. MATRICE ARTHUR**.

SPRINGFIELD, O.

NEW RUN (Gus Sun, agent and manager).—Lester Brothers and Craghton Sisters, feature act, singing, dancing, equilibrist poses, very good; Browning and Jones, singing, talking comedians, fair; Addie St. Alva, character change soubrette.

fair; Musical Turners, novelty musical act, fair; King Edward's funeral, motion picture.—**FAIRBANKS** (Coney Holmes, agent; Miller & Kent, mgrs.).—Laura Petersen, violinist, fair; Billy Moore, singing, talking comedian, fair; White Brothers, s. and d., very neat; Maude King, s. soubrette, good; Messmer and Co., dramatic sketch "The Stranger," very good feature.—**SPRING GROVE PARK** (Spring Electric Ry. Co., owners).—Rods Repertoire Co. in "Girls."

ST. PAUL, MINN.

MAJESTIC (Jack N. Cook, res. mgr.; agent, S.-C.).—Monday rehearsal 10.—Mamie Romala and Co., musical sketch, good; Josephine Babara, ill. songs, good; Four Grovials, contortionists, pleased; Dave Gaston, comedian, fair; Robt. Hildreth and Co., sketch, good; O'Neill and O'Neill, comedians, fair.—**BEN.**

SUNBURY, PA.

PARK (Blanchard Amusement Co., mgrs.; agent, U. B. O.).—Monday rehearsal 10).—Will Lacey, comedy cyclists, clever; Lella Causta, acrobats, good; Down East Quartet, good; Elite Musical Four, excellent.—**NOTE**.—Rolling Green Park opened May 30 with a good show, playing Monday night to two capacity houses.—**J. D. OCHOEAN**.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—"The Barn Dance," with George Spink, scored strongly; Ben Welch, a big hit; Three White Kuhnns, clever and good; "Baseballitis," very funny; Spirel Bros. and Mack, pleased; Hilbert and Warren, good; Julia Evans, clever pictures.—**MAJESTIC** (Wm. Morris, lesa, mgrs.; agent, direct).—Mlle. Theo and her dancing dandies, novel; Weston and Young, funny; Robert McDonald, good; McGarvey, novel; Orville and Frank, a hit; The Servants, funny; Eddie McGrath, a favorite; pictures.—**GAYBY** (T. R. Henry, mgr.).—"The Serenaders," did well.—**HANLAN'S POINT** (L. Solman, mgr.).—Hardy, high wire artist, and Darling's Circus were features of good show which drew big crowds.—**SCARBORO BEACH** (G. T. Clarkson, dir.).—The Royal polo team was the feature act.—**GRIFFIN'S HYNES STREET** (Peter F. Griffin, mgr.).—Vaudeville and pictures.—**HARTLEY**.

YONKERS, N. Y.

WARBURTON (Joseph E. Schanberger, mgr.; agent, Edward S. Keller; Monday rehearsal 10:30).—Special Decoration Day bill, only first acts will be run for rest of week. The Warburton will run as a ten-cent picture house for the summer season, three performances daily. Take-sawa Troupe of Japs, acrobatic, clever work; Phil Bernard, comedian, liked; Cole and his Terriers, entertaining; Cook and Stevens, colored comedians, hit of bill; Mr. and Mrs. Fairchild, comedians, well received; Anna Mortland and Co., dramatic sketch, pleased; Joe Ward, comedian, good.—**ORPHEUM** (Sol. Schwartz, mgr.; agent, U. B. O.).—Monday and Thursday rehearsals 12).—28-28: Charles Mason and Co., "The Union Trust," farce, scream; Eleanor and Georgie Brooks, comedienne, well liked; Ye Old Time Choir, quartet, pleased; Nance Morgan and Co., "The Sufferin' Ruffragette," good singing, sketch poor. 30-1: Marie and Billy Hart, in "The Circus Girl," comedy, excellent; Seven Gypsy Serenaders, singers, very good; Bernard Randall and Co., in "The Pressing Matter," comedy sketch, good; Rene Dillon, comedienne, scored.—**CRIB**.

YOUNGSTOWN, OHIO

PARK (John Elliott, mgr.; agent, Nixon-Nightingale).—Great Lazzelle, clever wire act; Imperial Comedy Trio, novel singing specialty; Lady Carmen, spectacular dancing act; Bristol's Ponies, fine pictures and orchestra concert.—**IDORA PARK** (Sabbie, Burke and Vera, comedy playlet; Ori Othorpe Co., novelty act; Nibbe and Bordeaux, comedy sketch; William Cahill, "The Man from Ireland," and Harry Lamont, impersonator.—**NOTE**.—Charles E. Smith, manager of a vaudeville theatre in Rochester, Pa., will manage the summer vaudeville season at the Park Theatre beginning June 6.—Joseph Weiss, formerly manager of Avon Park, has opened a real estate office in this city.—Wright Field, a baseball park, will run a hippodrome at nights beginning June 6. John Harris, of Pittsburgh, will be director.—**C. A. LEBLEY**.

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS



LILY LENA

IS SEVERELY CRITICISED BY THE
PORTLAND, OREGONIAN. BUT MISS

LENA is compelled to
sing 7 and 8 songs at
each performance and
PLAYING TO PACKED
HOUSES.

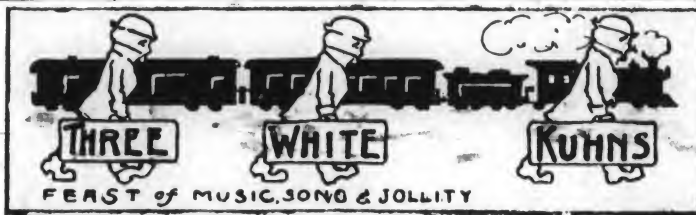
"MORNING OREGONIAN," MAY 24, 1910.
ORPHEUM.

"All told, the Orpheum bill is a good one this week, and expressions of satisfaction were handed freely about after yesterday's opening matinee. Easily dominating the show is Lily Lena. In the ranks of vaudeville there is probably no star who is a more general favorite with her audiences than this dainty and pleasing English singer and comedienne. From the dancing light in her eyes to the tips of her twinkling toes Lily radiates qualities that make pleasing entertainment and is a chaser of dull care. Her voice is of the English music hall variety—almost nasal at times—but her sweet smile and her fetching mannerisms—or are they manners?—would make a graven image smile. Unfortunately Miss Lena seems not to have been able to discard one of the least offensive of her particularly disgusting and off-color songs of last year, 'I'd Do the Same For You.' The assertion that to the pure all things are pure won't hold water in this instance, for he who runs may read—between the lines of Lily's song. The rest of her offerings were new and catchy, with a tilt and swing that lifted her audience into enthusiasm, and while she was most generous with her responses, even then one wished to hear her once again."

Direction PAT CASEY. Last Season an UNQUALIFIED SUCCESS - ORPHEUM CIRCUIT - This Season a SENSATIONAL SUCCESS

Next Week (June 6)

G. O. H. INDIANAPOLIS



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Sixty miles per minute in vaudeville. En route William Morris R. R.

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P. S.—Plenty work for acts down here. Regards to friends.



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THE "FELLER"
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EUROPEAN EQUILIBRISTS
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VARIETY ARTISTS' ROUTES FOR WEEK JUNE 6

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from June 5 to June 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

Acme Four O H Hornell N Y
Adame Edward B Tivoli London Eng indef

ART ADAIR

(Hank Spang)
IN VAUDEVILLE.

Adams Billy 89 Milford Boston
Adams & Lewis 106 W Baker Atlanta
Admont Mital 5235 Broadway N Y
Advance Musical Four 183 B 76 N Y
Ahearn & Malcom Norwich Conn
Ahearn Troupe Shea's Buffalo
Ahearn The 2319 Colo Av Chicago
Aldrich Blanche Orpheum Cleveland
Altken Bros 234 Bedford Fall River
Altken Great 2219 Gravier New Orleans
Alberts Lee 14 Frobel 111 Hamburg Ger
Alburtus & Miller Tivoli Sydney Australia indef
Albani 1605 Bway N Y
Alidies The 964 B 63 Chicago
Alta Jefferson Portland Me
Alexander & Bertie 41 Acre Lane London
All Hunter & All Claude Pl Jamaica N Y
All Sidi 908 Spring Pittsburg
Alvin Bros Majestic Madison Wis
Allaire & Jean O H Concord N H
Allen Leon & Bertie 118 Central Oshkosh Wis
Allen Joseph 422 Bloomfield Hoboken N J
Alton & Arline 607 Shubert Bldg N Y
Alpine Troupe Forepaugh Sells O R
Alquist & Clayton 545 Bergen Bklyn
Alrona Zoeller Trio 269 Hemlock Brooklyn
Altus Bros 128 Cottage Auburn N Y
Alvano & Co West Middletown O
Alvias The 301 E Wash Springfield Ill
Alvin & Senda Box 505 Dresden O
American Newboys Quartet Majestic Birmingham
Ames & Orbett 973 Gordon Toledo O
Anderson & Anderson 539 Dearborn Av Chicago
Anderson & Millson 3606 Locust Phila
Anderson Four National Htl Chicago
Andrews & Abbott Co 3663 Morgan St Louis

AMETA

RETURN ENGAGEMENT MONTH OF MAY,
WINTERGARDEN, BERLIN.

Apdels Animals Park Akron O
Arabi Troupe Has Show O R
Arberg & Wagner 148 W 36 N Y
Ardelle & Leslie 19 Broome Rochester N Y
Armstrong Grace 810 Dearborn Ave Chicago
Armstrong & Clark Monkegon Mich indef
Armstrong & Verne Royal Wellington N E
Arthur Mae 16 Unity Pl Boston
Atkins Harry 21 E 30 N Y
Auer S & C 410 So & Av Mt Vernon N Y
Auer Geo W 13 Lawrence Rd So Maling Eng
Austin Eddie 3110 E Phila
Avery W B 5008 Forresterville Chicago

Bader La Velle Trio Lyric Robinson Ill

Baker Harry 3643 Renow W Philadelphia
Balkoon Jupiter Barnum & Bailey O R
Bandy & Fields 1509 La Salle Av Chicago
Banks Geo S Collinsville Mass
Barbee Hill & Co 1263 Nat Av San Diego
Barber & Palmer 144 Powell San Francisco
Barlowe Breakway San Benci Wilkes-Barre
Barrett Sisters Maryland Baltimore
Barry & Richards Dingman's Ferry Pa
Barry & Halvers Bay 7th Bath Beach L I
Barnes Reming & Co O H Ridgeway Pa
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Bayfield Harry Forepaugh-Sells O R
Be Abe Duo 3443 Charlton Chicago
Beaman Fred J Hudson Heights N Y
Beardsley Sisters Union Htl Chicago
Bedell Walter Grand O H N Y
Behrmud Musical 53 Springfield Av Newark N J
Belmal Musical 840 E 87 N Y
Bell Arthur H 485 13 Av Newark N J
Bell & Richards 311 B 14 N Y
Bella Italia Troupe Grand Cleveland
Bellemont The 113 S Ave Chicago

Benn & Leon 229 W 88 N Y
Bennett & Amers 206 W 67 N Y
Bennett Bros Elks Baton Rouge La
Bentley Musical 121 Clipper San Francisco
Bentley John G O H Chester Ill indef
Benton & McKenna 606 East Springfield O
Benton Granby & West Saratoga Htl Chicago
Bertina & Brockway 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Beverly & West 222 Delaware Buffalo
Bayer Ben & Bro 1496 Bryant Av N Y
Bicknell & Gibney Majestic Charleston S C
Bimboe The 694 Pacific Appleton Wis
Bison City Four 107 E 31 N Y
Blasonette Newman B F D No 2 Lockport Ill
Blissett & Crawford 245 W 99 N Y
Black & Leslie 3722 Bberly Av Chicago
Black The 47 E 133 N Y
Blamphm & Hebr Victoria Phila
Blessings The 36 Koenigsberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Blockson & Burns Fair Haven N J
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Sailing Mauretania June 1st. Address, De-
freese Agency, or Vaudeville Club, Charing Cross
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Bouton Harry & Co 664 W 61 Pl Chicago

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Bowman Bros 23 W 98 N Y
Boynton & Bourke 3608 B'way N Y
Bradley & Ward Barnum & Bailey O R
Bradleys The 1814 Rush Birmingham
Bradue Fred Barnum & Bailey O R
Breadon Joe Ellis Nowlin Circus
Brennan Joe 12 K & P 125 N Y
Brennan Samuel N 2356 Tulip Phila
Brennon John E Vaudeville Norfolk
Breton Runkel & Co Southern Pittsburg
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Britton Nellie 140 Morris Phila
Brixton & Brixton K & P 125 N Y
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Buford Bennett & Buford 756 S Av N Y
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Burgess Harvey J 627 Trenton Av Pittsburg
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Burns & Clarke Union Chicago
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Week	Theatre	City	State

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TORCAT AND FLOR D'ALIZA

"It gives me great pleasure to state that the troupe of trained game roosters presented by you is one of the most pleasing novelties I have ever seen. It is especially clean and refined and will be enjoyed by both young and old wherever it is presented. It has been one of the most talked of acts of the season. Wishing you the success which both you and your charming wife deserve, I am, very truly yours,

(Signed) FRANK R. LAMPMAN, Manager, Bijou Theatre."

"DAILY TIMES NEWS" (ANN ARBOR, MICH.),
MAY 19, 1910.
Majestic Theatre.

"Chantecler" has struck Ann Arbor—that is the vaudeville version of the popular French crase. Quite true the Majestic attraction is not the creation of Ro-

trand, but was popular, and the large audience last night laughed and applauded the antics of "Chantecler" and his assisting roosters until it was tired. The act of Torcat is a wonderful demonstration of what human patience in the training of such a dumb creature as the ordinary barnyard rooster can accomplish. It was a great exhibition and has the added distinction of being

"Jackson, Mich., May 18, 1910.

presented with attractive scenery, settings, and such showing a rural scene in perspective."

"PATRIOT" (JACKSON, MICH.), MAY 18, 1910.

"The most novel of novelty acts ever seen at the Bijou holds the place of honor on this week's bill. It is a troupe of trained roosters, the only one in the world. These little barnyard kings do all the most unheard of tricks imaginable."

"PATRIOT" (JACKSON, MICH.), MAY 18, 1910.

"Mons. Torcat with his trained roosters is offering one of the greatest novelties ever seen here."

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MAY 18, 1910.

"Mons. Torcat and Mlle. Flora D'Aliza hold the place of honor with their troupe of trained roosters, which are wonderful."

"DAILY MOON" (BATTLE CREEK, MICH.),
MAY 18, 1910.

"The troupe of trained roosters is one of the greatest drawing cards of the season."

GUY RAWSON AND FRANCES CLARE

"JUST KID"

DICK AND ALICE McAVOY

"Herald Square Jimmy"

King of the Newsboys.

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NIFTY
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MYRTLE VICTORINE AND THE TWO ZOLARS

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AMERICA'S FASTEST JUGGLER.

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"WILLIAMS AND WALKER'S CHOCOLATE DROPS"

Featuring King and Bailey

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No other act has the right to use the name of "WILLIAMS AND WALKER" in any manner. Anyone so using the name is imposing upon the public, managers and agents.

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SOME SINGING, SOME COMEDY, SOME CLOTHES

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GREATEST SINGING ACT IN VAUDEVILLE.

in "BROTHER OFFICERS"
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TREMENDOUS HIT Poli's, New Haven, This Week (May 30) Direction, AL SUTHERLAND

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THIS WEEK (MAY 30), LAKE ERIE PARK CASINO, TOLEDO, O.

WORLD AND KINGSTON have been using and perhaps are using in their act a "MIRROR DRESS," my own original idea and property.

As I am coming out soon with the ORIGINAL DRESS with

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Clear Chas 100 Morningdale Av N Y
Clemons Cameron 462 Columbia Rd Dorchester Mass
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Cleveland Claude & Marion 597 9 Av Astoria L I
Clever Trio 2129 Arch Phila
Cliff & Cliff 12 Biju Appleton Wis
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De Velda & Co Edmond 15 Franklin Norwich Conn
De Verna & Van 4572 Yates Denver
De Witts Models 252 W 26 N Y
De Young Trio 156 E 8 N Y
De Young Model 122 W 115 N Y
Dean Lew 452 3d Niagara Falls N Y
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Deas Read & Deas 263 W 30 N Y
Deaton Chas W 1534 B'way N Y
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Doss Billy 102 High Columbia Tenn
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Fouts Dick & Pearl Altoona Pa
Force Johnny 610 N Brune Baltimore
Ford & Co 300 Fenton Flint Mich
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mahanika Mina
Foster Ringling Bros C R
Foster Eleanor De Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1830 S 12 Phila
Foster E Majestic Houston
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Gagnoux The 87 E Adams Chicago
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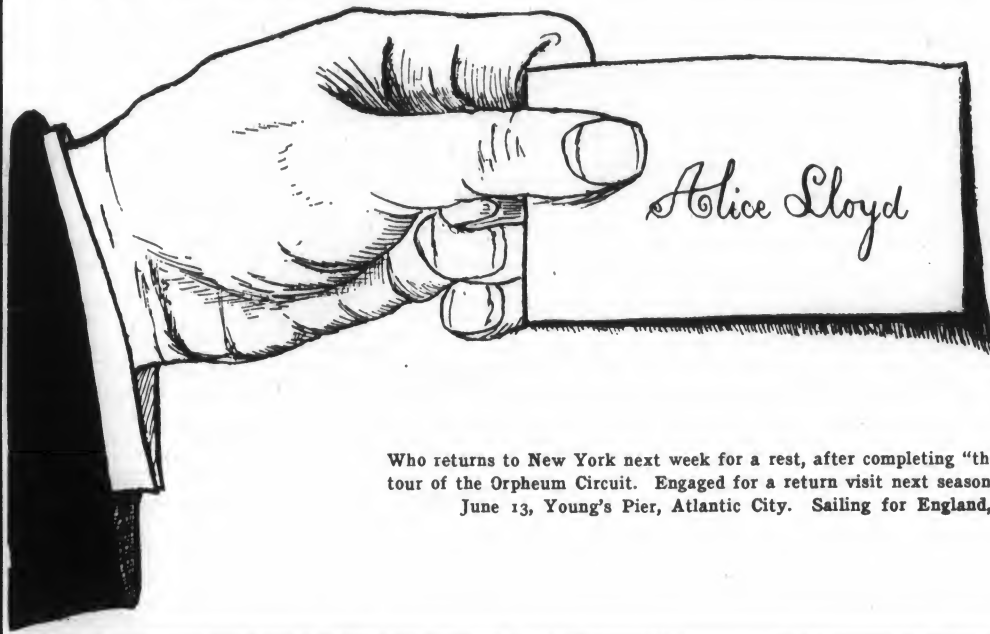
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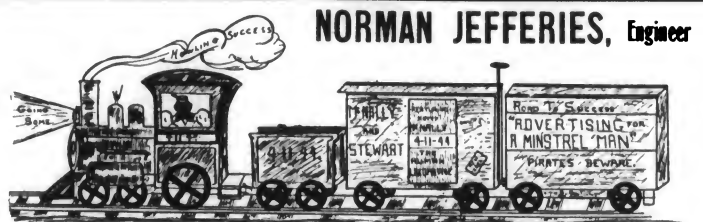
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You've Seen Halley's Comet! NOW WATCH!!
EARL TAYLOR-HARRY KRANZMAN
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New York Opening, This Week (June 6)

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GUESS WHO IS IT

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The Winner will be awarded a Solid Silver Loving Cup.
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PROPOSITION REPORTED ON TO BUY KEITH PROPERTIES

**Talk About Plan To Tie Up "East" and "West."
Anderson-Ziegler Sale May Enter
Into Any Negotiations.**

A story kept very much sub rosa by those who know it is that the prominent managers of the United Booking Offices along with Martin Beck and Morris Meyerfeld, Jr., of the Orpheum circuit, are proposing to B. F. Keith that Keith sell all his vaudeville theatres and interests to them. The negotiations have been going on for some little time, it is said. The story is that while Mr. Keith listened for awhile, he has given no indication that the proposition is agreeable to him.

By some who profess to know, it is stated that the deal is a matter of price, and if the managers reach a figure which Keith won't set, but will accept, the deal will go through, bringing all the vaudeville of the affiliated United-Orpheum territory under one big head, with a period of managerial peace "on the inside" to follow.

The proposal to buy out Keith is reported to be something like a sequel to the Martin Beck-William Morris negotiations for an alliance of some months ago. The only terms then which seemed to meet the approval of both sides was a big capitalized corporation, which should include the "opposition" vaudeville on both sides, and take in through purchase any objector.

It is now being said that final effort to put the Keith sale through will be made upon Mr. Beck's return, and that the project may mean the pooling of all the big United houses in an immensely big corporation.

The bookings of the Anderson & Ziegler vaudeville theatres which passed over to the control of George B. Cox and J. J. Rhinock in Cincinnati last week, may have an important bearing upon the future condition of the allied vaudeville interests.

It is said Anderson & Ziegler and Cox and Rhinock reached the moment when a buy or sell proposal had to come. The sale was made. Previous to the Cincinnati

men taking it over from their neighbors, the report this week was Anderson & Ziegler had offered their stock to Chas. E. Kohl, of Chicago. There are three corporations in which Anderson & Ziegler, Kohl & Castle, Martin Beck and Morris Meyerfeld, Jr., were interested together. These were the Walnut Amusement Co., Anderson & Ziegler Co., and Kohl & Castle Co. Mr. Kohl is reported to have replied to the partners that his interest in the Columbia, Cincinnati and Mary Anderson, Louisville, was sufficient for him.

Mr. Kohl, though, is said to have been the person who recommended to Mr. Cox that he take over the Anderson & Ziegler holdings, or as much as wanted, and that he (Kohl) would take the rest. It is reported that Kohl will offer Cox stock in the other enterprises Kohl operates in the middle west, provided Cox will agree that Kohl shall be the managing director of everything they are jointly concerned in.

This plan maturing, Beck & Meyerfeld will be in control west of the Missouri River, with Kohl at the helm in the middle and southwest, lining up a solid phalanx of the western houses to put through any proposition the western quartet might want to go into.

This might mean an invasion of the east, which Martin Beck is anxious for, although it is understood that Mr. Kohl is opposed, but not so strongly that under a condition as outlined, he would place any obstacle in the way of Beck's plan maturing.

While it is reported that Max Anderson brought Cox into contact with the Shuberts, it is authoritatively stated that no Shubert money entered into the purchase price of the Anderson & Ziegler stock by Cox. The Shuberts may have been conversant with the move and approved of it. Cox is said to have all the stock in Shubert properties formerly owned by

(Continued on page 11.)

GERMAN AGENCY LAW.

Berlin, June 8.

The agency bill which has been urged in this country by Max Berol-Konorah, president of the International Artisten Loge, has passed the Reichstag, and will doubtlessly become a law.

The feature of the greatest moment to the artists and agents is a provision declaring that an agent can collect but five per cent. commission. Of this five, the artist or act booked must contribute one-half, and the manager playing the act must pay the remainder.

As there is a clause which provides against an "agent" becoming a "manager" or "impresario" for too many acts, it is expected the agents in this country will go out of business, either transferring their offices to some other continental city or London.

The agents say that though they could afford to do business on a five per cent. basis, they can't recall the names of any managers over here who would remit their share of the commission. That, with the possible trouble of collecting from the acts, makes the outlook discouraging for them.

The bill also prohibits agents from submitting lists of their acts to the managers, and says that an agent may book with a manager only what the latter may request of him, either in writing or verbally.

It is expected if the bill becomes a law that it will place a money-saving instrument in the hands of a manager. There seems to be a generally understood plan on between the managers that when the act must apply direct, as it is expected to, the manager will at once figure his previous salary, less the ten per cent. commission formerly deducted, and then clip off a little more because "there is no commission to be charged."

Paul Schultze's and the Marinelli office are about the biggest and best known agencies in Berlin.

No one has been found who believes the law can be "beaten" in any way. It is very drastic and lengthy. Much speculation is being indulged in as to how it can operate for the ultimate benefit of the artist, for whom it was drawn.

BAD WEEK FOR OPENINGS.

(Special Cable to VARIETY.)

Paris, June 7.

The past week has been a poor one for foreign acts here. June 2, Wilmar's "Spirit Pictures" opened at the Alhambra successfully. "The Divine Myrma" started in the same house on Saturday, last, passing moderately.

At the Olympia June 4, "The Divine Amylla," a "barefoot" dancer was received indifferently, and the Ling Long Troupe, club jugglers, appearing at the Folies Bergere June 1, did poorly.

"The Divine Myrma" is an American. "Amylla" is a continental girl, first heard of as a "barefoot" in London. The "Spirit Pictures" came here from England.

Theatre business is slack everywhere in Paris just now.

OPENED IN WRONG HOUSE.

(Special Cable to VARIETY.)

London, June 8.

Mazuz and Mazette opened Monday at the Empire, a hall unsuitable for their style of act, and they fared accordingly.

BOOKED NOTHING IMPORTANT.

(Special Cable to VARIETY.)

London, June 8.

Nothing of importance has been booked from this side by Percy G. Williams, who will sail for New York June 11.

CLAIMS BERLIN HALL FIXED.

(Special Cable to VARIETY.)

London, June 8.

Alfred Butt and Walter De Frece returned from the Continental trip with Martin Beck this week. The English managers claim that while away, the final arrangements were completed for a Berlin hall, which the Beck-Butt combination will operate.

Mr. Beck will remain on the Continent three weeks longer.

The reported "split" between Moss and Stoll is now regarded as unlikely. Whatever the matter was, it has been peacefully settled.

WANTS ALL AGENCIES TO BECOME UNIONIZED ONES

**Chicago Federation of Labor Starting Off with that
Idea After Settling Actors' Union Differences
with Frank Q. Doyle.**

Chicago, June 8.

Frank Q. Doyle has signed an agreement with the Actors' Union which for more than six months has been urging this upon him. Its salient clauses guarantee minimum of salaries shall be \$25, "singles" and \$50 "doubles," also that all acts booked through his agency after July 1 shall be sanctioned by the Union.

This is practically the same agreement Doyle refused to sign when it was last presented to him about three months ago. The salary clause is not so essential aside from the fact that it limits the minimum, for seldom have acts been asked of late to work for as low figures as the Union prescribes as the bottom limit. A campaign by organized labor has been waged against "Doyle houses." The "boycott" was carried on more aggressively until, it is said, when "White City" opened, the fight became too strong for Aaron Jones, a big holder in "White City" stock, and Jones, Linick & Schaefer, who own several 10-20 theatres which Doyle books.

The pressure which this firm brought to bear upon Doyle was too heavy for him to withstand.

Last Friday the settlement was effected with the Chicago Federation of Labor. This is the first point gained in the movement which the Union has under way to unionize if possible every booking agency in Chicago.

President Nemo of the Union has stated that any agency or manager in Chicago refusing to sign an agreement which may be presented will be proceeded against with the full strength of the Federation of Labor.

Earl J. Cox, another "small time" booking agent, was visited by President Nemo, Tuesday, and presented with an agreement for his signature which contained a clause stipulating that acts booked in theatres which he represents shall be in good standing with the Union.

Those who have discussed matters find a difference in spirit of agreement signed by Doyle, and the one presented to Cox, as in Doyle's case, acts playing for him must secure permit or be sanctioned by the Union, while acts which Cox shall book if he signs the agreement, must be in good standing with the Union.

Cox, on demand, refused to sign agreement which Nemo presented to him, and developments are awaited.

It is said by Actors' Union men that the A. F. of L. intends going through the country in an attempt to oblige the theatrical business to become allied with labor organizations. It is proposed first to bring in the "small time," then the play will be gradually made until all of the variety branch is enlisted, if the several attempts leading up to that are successful. In the final union all artists are at present contemplated by the labor men as their future colleagues.

The final settlement of Local, No. 4's (Actors' Union) troubles with Doyle, has

arrived after a period of almost a year. Last October, following the declaration of a "strike," by Local No. 4, against Doyle on the "salary scale," the then Secretary, Riccardo, with Harry Mountford, of the White Rats, declared before an open meeting of the Local, that the "strike" had been settled.

This statement was made on the strength of the report of Secretary Riccardo that he had received a letter from Doyle stating he would use the White Rat form of contract, which had been insisted upon by Mr. Mountford. Mountford came on from New York to have local agencies adopt the form of agreement with artists known as "The White Rat" contract, although ostensibly it was the contract form issued from the State Labor Commission by virtue of an agency bill passing last year's legislature.

The meeting was convened for the express purpose of endorsing the action of the secretary in declaring the strike off, or more properly, as he said then (and was coincided with by Mr. Mountford) that, since Doyle had agreed to employ the prescribed contract form, the artists who wanted to book with him were privileged to do so.

The meeting developed much opposition to the stand of Riccardo. It was stated that the secretary had been drawn away from the original stand taken by the Local against Doyle on the "salary scale," to give the White Rat leader the opportunity to proclaim a victory, through his efforts in having the "strike" settled.

After a session of three hours, the meeting endorsed Riccardo, and the "strike" against Doyle was declared off. Mountford left town two days afterwards. The same day he left, Local No. 4 rescinded the action of the special meeting, and the "strike" was again on. It has remained until settled last Friday. Mr. Riccardo has been superseded as secretary since that open meeting.

GOING WITH "OUR MISS GIBBS."

The production to be made by Charles Frohman next season of "Our Miss Gibbs," which has been running at the Gaiety, London, since last season (when "Havana" left London town and the Gaiety for New York) will have Bert Leslie to strengthen up the musical comedy.

Mr. Leslie last appeared in the legitimate as the successful comedian of the Hattie Williams show. For the past few months he has been touring vaudeville.

TALK OF A BIG ONE.

There was talk in the early part of the week that William Fox, the "pop" vaudeville manager was about to "pull off" a deal in New York for a big house. The Metropolitan Opera House and Madison Square Garden for summer vaudeville were among the houses mentioned.

VICTORIA BIG HIT IN FRISCO.

San Francisco, June 8.

Seven songs in forty minutes were Vesta Victoria's first offering to the Coast last Sunday at the Orpheum, this city. She captured the audience completely. The press accorded her an enthusiastic and unanimous approval. Monday there was a line at the box office for the advance sale.

Gerald Dillon, the Orpheum's publicity man, accomplished wonders in the advance work for the English singer. She received probably the biggest showing ever secured for a San Francisco attraction, and it had the city agog over her appearance.

Miss Victoria's most successful numbers were "Poor John" and "Now I Have to Call Him Father."

MUSICAL SHOWS NEXT SEASON.

Chicago, June 8.

Musical comedies will have the call when the season opens at several of the local theatres. The Studebaker is to open with "The Slim Princess," by Geo. Ade, Henry Blossom and Leslie Stuart, with Elsie Janis the star.

The Illinois has "The Dollar Princess" scheduled, and "The Balkan Princess," a London piece, opens the Grand.

"The Florist Shop" will probably open the Chicago Opera House. "Mme. Sherry" may run at the Colonial until Sept. 3, then giving way to "The Follies of 1910."

"The Fortune Hunter" looks good for the Olympic, until "Get-Rich-Quick Wallingford" introduces Clayton White as a star.

"The Girl of My Dreams" will probably be produced in Chicago the first week in August at the Illinois Theatre. Lelia McIntyre and Johnnie Hymans will be the stars, having for their support Ray L. Royce, Harry Corson Clark, Nita Allen and Henrietta Lee. Will Block announced this same production as being a coming attraction at the Whitney Theatre about three months ago.

K. & E. HAVE BERNHARDT.

The engagement was entered this week of Sarah Bernhardt for an American tour of twenty-six weeks next season under the direction of Klaw & Erlanger.

Mme. Bernhardt will open her season in Chicago, then appear at the Amsterdam, New York. There has been considerable competitive bidding for the appearance of the foreign star for this side.

ANOTHER PIECE FOR CARLE.

Chicago, June 8.

"Pro and Con" will be the next production Richard Carle will appear in, starred by Harry Frazee, who has placed the comedian under contract for a term of years. The piece is expected to go in the Cort towards the last of July. There will be another show there between "Billy," now playing in the house, and the new Carle vehicle.

Mr. Frazee left for San Francisco Saturday, headed for Jeffries' camp. If the big fellow whips Johnson, Frazee expects to take a Jeffries-Gotch athletic combination around the world, with Sam Berger and himself directing it en tour.

FACTIONS AT VARIANCE.

Albany, N. Y., June 8.

The agency bill, about which there has been so much talk, is awaiting the action of Governor Hughes. Nothing intervenes to make it a law except the executive's signature. He may delay action until June 27 (thirty days after passage by the Legislature), or he may sign it at any minute.

Opposition to the measure developed at the hearing before the governor last week. Attorney H. W. Taft, brother of the President of the United States, appeared in behalf of the United Booking Offices, and attacked the bill on the ground of alleged unconstitutionality. He characterized some of its clauses as an interference with the rights of artists, managers and agents under both the State and national constitutions. Such legislation as the bill proposed, he said, was unwarranted except under the construction that artists were incompetent to conduct their own affairs.

Maurice Goodman, also appearing in the interests of the United Booking Offices, added that the clause in the bill calling for an investigation of financial responsibility was impossible of operation.

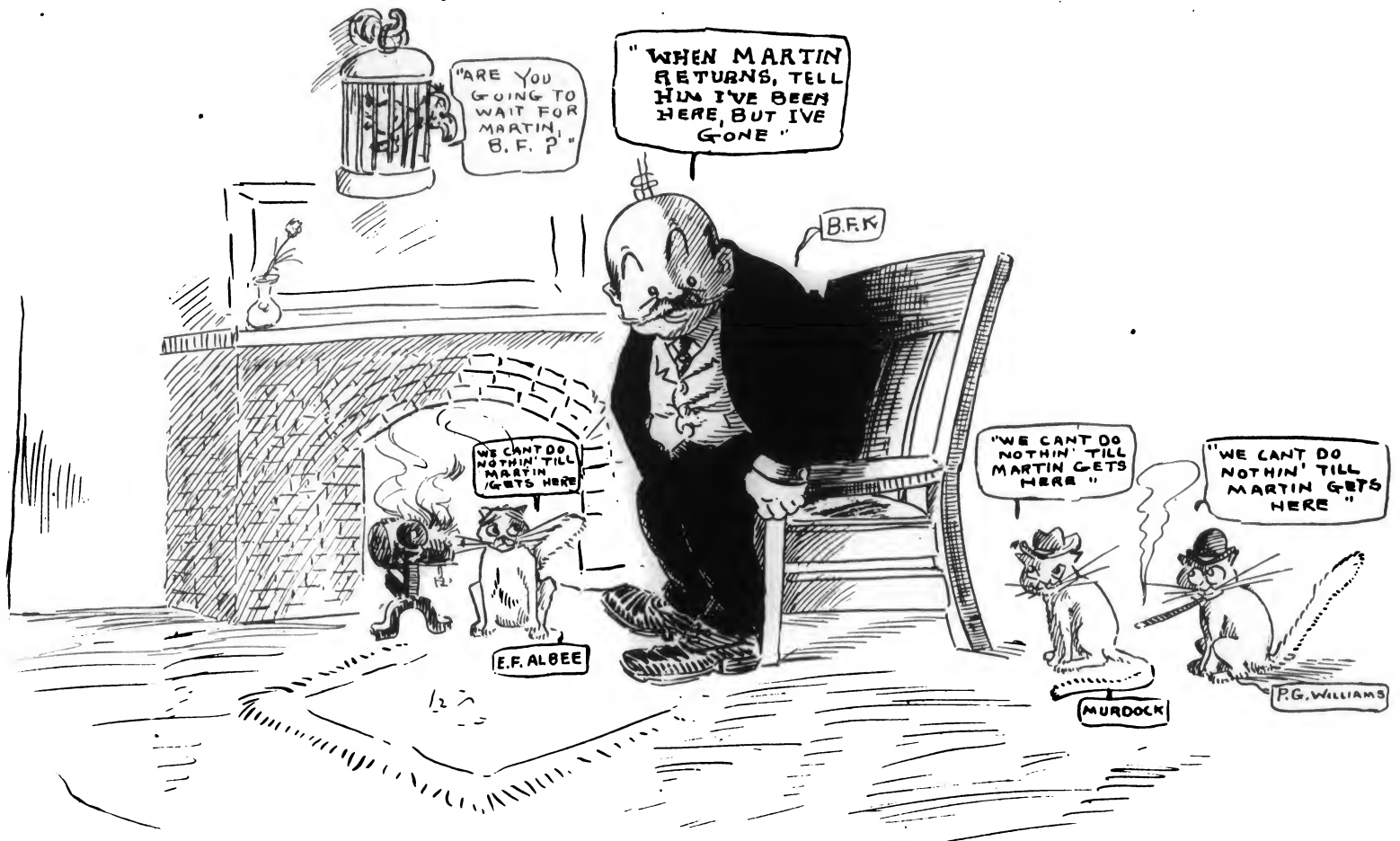
The dramatic agencies were likewise represented and argued that their branch of the booking business could not properly be regulated under the new procedure. Mrs. Beaumont Packard led the dramatic division.

Governor Hughes displayed lively interest in the proceedings, frequently asking questions when the lyceum matter was under discussion. He particularly wanted to know if lecturers ever appeared in costume.

On the artists' side appeared Dennis F. O'Brien, Assemblyman George Green and Harry Mountford. They made their plea for the passage of the law on the ground that artists were frequently sent out to work for persons who were not financially responsible, and were stranded in consequence. Mr. O'Brien dwelt at length on alleged abuses of a so-called one-sided contract, and said that the court review and contract provisions of the bill were modeled after the new insurance law.

The Actors' Union was not represented at the hearing. Its president declared that he would like to see the bill become a law, on the general principle of advocating any measure that improved the conditions under which the actor worked, but expressed disapproval of some of the provisions. One of these was the "emergency engagement" clause, and the other a provision for a court review under certiorari proceedings of the contract form, which formerly was to be passed upon by "the mayor or commissioner of licenses."

The agents in the city did not seem to have outlined a course should the bill become law. One said that the "emergency engagement" clause might be invoked to cover all theatrical bookings. Another thought that a "contract office" might be established in Jersey, and still another thought that the restrictions might be evaded by having the agent in all cases declare himself a partner in the act booked. In the latter case, it was believed, all restrictions imposed on "agents" would be avoided.



The story about "MARTIN," as told by BERT WILLIAMS.

I had an uncle down South who was a circuit rider, going over the mountains on his tour, reaching the Gospel. Out one stormy night, he lost his way. Down in a hollow he saw a house and road to it. Placing his mule in the barn, he went into the parlor, where a bright blaze was in the fireplace. The house seemed to be "haunted," so my uncle, to frighten away the spirits, stood up before the armchair in front of the fire, opened his Bible and commenced to read—"In the Second Book, First Chapter, it says"—and just then down the staircase came a little black cat. It went to the fireplace, reached out one paw, and, taking a handful of hot cinders, washed its face, then walked over and sat down beside the armchair. My uncle stood up again and commenced—"In the Third Book, Chapter

Eight"—when a big Angorus cat walked down the stairs, went over to the fireplace, put out its paw, gathered in a lot of hot cinders, washed its face and walked over, sitting down on the other side of the armchair. "What are we going to do?" said the little cat. "We can't do nothin' until Martin gets here," said the big Angorus. My uncle started to read again, when down comes a cat that looked like a Newfoundland dog. It walked over to the fireplace, washed its face with red hot cinders and went over, sitting down by the side of the Angorus. "Shall we commence now?" said the little cat. "We can't do nothin' until Martin gets here," said the biggest cat. My uncle got up, fixed his collar, put on his hat, took up his umbrella, and said—"Well, when Martin returns, you tell him I've been here, but I have gone."

"THE FRA'S" VAUDEVILLE NUMBER.

Elbert Hubbard's "The Fra" for June, a special vaudeville number, is on the stands. Fra Elbertus says it is the most popular issue of the magazine so far, and an order for a second edition has been given.

The opening story is a long article by Mr. Hubbard, with observations on the stage, gleaned mostly from his experience of a week as "headliner" at the Majestic, Chicago. He has made the story readable and enjoyable, giving vaudeville the dignity of an expression by a man of intellectuality of his impressions, and carrying them to the mass of readers "The Fra" has. Many of the Hubbard following are unfamiliar with vaudeville perhaps some with the stage altogether, and the Roycrofters, after reading Mr. Hubbard's article, will hold a different opinion of the entertainment that he dallied with and may dally with again.

The Orpheum Circuit carried a page advertisement in the special number, to acknowledge the great compliment paid vaudeville by Fra Elbertus. The Majestic Theatre, Chicago, had another instructive page advertisement upon the subject.

In the magazine, Mr. Hubbard placed gratis photos of many vaudevillians.

Loew Enterprises, Inc., expect to have the remodeled Harlem Casino, Seventh Avenue and 124th Street, ready for opening Aug. 15.

REBUKED A DISTURBER.

Monday afternoon at the Plaza, while the Empire City Quartet were occupying the stage, one of three highly-spirited men down toward the front spoke up in a befuddled voice, asking when the Quartet would sing "that baseball song," adding "you stole the melody, anyhow."

Harry Cooper, the Hebrew comedian of the act, answered back the interrupter sharply, and after the act retired he returned to the stage offering an explanatory speech to the assembled audience on the whys and wherefores of what he had done, stating it was extremely annoying for a performer to have disquieting people in front of him while playing, as a performer's whole attention is then upon his work.

In opening his speech, Mr. Cooper addressed the house as "Ladies and Gentlemen," pausing to repeat "I said 'Ladies and Gentlemen.'" Then the comedian, in make-up, rushed around to the front of the theatre to interview the act talker in person, but he could not be located.

LESTER IN BANKRUPTCY.

Chicago, June 10.

Marian Czajkowski, otherwise known as Lester, a ventriloquist, has filed a petition in bankruptcy, asking the U. S. Court to relieve him from paying his debts, amounting to \$532.50, as scheduled.

Lester receives about \$300 weekly for being a ventriloquist.

"TWO" AND "THREE" AT THE ISLAND.

Commencing next week a change will go into effect over the running of the program at Henderson's, Coney Island. The policy there for many seasons has been that every act must appear three times daily. The recent inroads made upon material desirable for the music hall by the "small time" and "hippodromes" probably brought the management around to the concession now offered to feature numbers, that of appearing twice daily only. Acts not booked as features will fill in for the "supper show."

QUINLAN AND MACK PART.

Dan Quinlan has joined with Victor Richards, and will present an act called "The New Traveling Dentist." Quinlan has for the last decade been one-half the team known as Quinlan and Mack. His former partner is now in the music business in Philadelphia, with Frank Orth (Orth and Fern). Richards has been with Dumont's Minstrels for the past eleven years, playing principal parts. The new act will be known as Quinlan and Richards.

MARRYING LEADING LADY.

Boston, June 8.

June 15 Walter Lewis, who has been playing the sketch "Baby Grand," will marry his leading lady, Florence Burns more. The honeymoon will be spent in Europe.

RIGO'S RIVAL NETTED.

Fred Zobedie has netted Geo. Jargou for the vaudeville swim. Don't know Geo? Too bad. You don't hang out in the all night restaurants on the side streets of New York.

When Georgie sings "My Cousin Caruso," you say nothing excepting, "Oh, you kiddo!" But Geo. is not a singer. His regular trade is playing a violin. He is a violinist, and a dandy, leading an orchestra from eight in the evening until five in the morning, while the ladies and gents come and go.

Had Mister Rigo clapped his lamps upon our Geo. before settling down in America at several different places, the Gyp would have skiddooed back to his Hungarian haunts, for Geo. can put it all over Riggie, at playing, making eyes or any old thing the Gypsy violinist can think up.

INJURED IN "SLIDE."

Philadelphia, June 8.

Charles Herrera is in a critical condition at a local hospital. The surgeons fear that his skull is fractured. The artist was injured during last night's performance at the local "Hippodrome."

He suffered a mishap during a "slide for life" wire act, and, falling, struck his head against a post.

Ernest Kimball, of Kimball and Lewis, is ill in New York.

THREE SHOWS GO OVER TO THE WESTERN BURLESQUE WHEEL

Gordon & North Take Up with the Opposition to the Eastern Wheel, Which Expelled the Firm, Along with Their Three Shows. No Lawsuits.

The expulsion of Gordon & North from the Eastern Burlesque Wheel through action taken by the Columbia Amusement Co. against the firm for playing "The Merry Whirl" at the New York Theatre has added three shows, along with Cliff Gordon and Bobby North, to the Western Burlesque Wheel.

The agreement with the Western Wheel was practically concluded after Gordon & North had been unable to reach an amicable understanding with the Columbia Co. for their reinstatement in good standing.

Messrs. Gordon and North were sent for, according to the story, by Lieut. H. Clay Miner of the Empire Circuit Co. Lieut. Miner introduced the managers to President James J. Butler. It was agreed that Gordon & North should play their three attractions proposed for the Eastern route next season in the houses of the Empire Co. They will bear the same titles, "The Merry Whirl," "Passing Parade" and "World of Pleasure."

It is said that Lieut. Miner and President Butler mapped out to Gordon & North the proposed improvements on the Western Wheel, in the form of new houses to be erected, replacing present ones, or in new territory, and the contemplated improvement in the grade of Western attractions. The new condition to be created in the west, it is reported, will not be rushed at precipitately, but will gradually emerge from the present circuit, within the course of one or two seasons more.

The report is that the Columbia Co. people are not viewing with any degree of pleasure the shift of Gordon & North and their shows to the opposition, but were so placed that unless the firm acceded to the terms offered, there remained no alternative but to permit them to depart after "The Whirl" became an outlaw by playing against the Columbia's own theatre, and one of its attractions.

Mr. Gordon said to a VARIETY representative this week: "I don't know but that it would be well to set Bobby (North) and myself in the proper light in this affair, just as it happened. We started in burlesque first with Jack Singer in 'The Behman Show,' and everyone knows we had a burlesque show that attracted favorable attention. Last season Bobby and I went in together. We thought we had an opportunity in burlesque, invested a great deal of money in 'The Merry Whirl' and did the best we could, for ourselves and the Wheel we were on.

"When it settled down as to which show should be chosen for the summer run at the Columbia, New York, we were satisfied to take our chances with the others, but when we found that 'The College Girls' had been selected before we appeared at that theatre on the regular tour, as was the understanding made for the choice, we called upon Klaw & Erlanger

when we were sent for, and arranged to appear at the New York.

"We felt we were entitled to have a little independence. After, when the Columbia Co. sent for us, I called upon Lawrence Weber with my attorney, Nathan Burkan. Mr. Weber and Leon Laski and ourselves conferred. We had refused to break our agreement with Klaw & Erlanger. Mr. Burkan agreed to furnish a bond of \$100,000 for Gordon & North that we would faithfully fulfill any contract we made if the Columbia Amusement Co. waived the clause in its contract which said a production must be satisfactory to the 'Censor Committee.' We didn't intend to be invited back into the Eastern Wheel and have any 'Censor Committee' tell us our shows were not right after the season started. Mr. Weber said he did not see how it could be done. That ended our connection, as we would listen to no other proposition."

There has been a skurrying around this week, with plenty of wire pulling by those who seek one of the thrown out franchises of the Gordon & North shows on the Eastern Burlesque Wheel.

Among the applicants are W. S. Clark, Charles Robinson, Max Spiegel and P. H. Sullivan.

While Bobby North and Cliff Gordon have been credited with a desire to establish their standing on the Eastern Wheel through legal proceedings, despite the action of the Columbia Company in expelling them after playing "The Whirl" at the New York Theatre in opposition to the Columbia, it is not expected the courts will finally pass upon the questions involved.

In the event of a deadlock the East could make up shows, temporary or the permanent ones, to fill all vacancies. Gordon & North if successful in the litigation would then be obliged to pass "The Censor Committee" with "satisfactory productions" in accordance with contract.

It was said early in the week that Gordon & North, along with Aaron Hoffman, reported to be the third silent partner in the concern, had arranged to place "The Whirl" along with their other productions, for next season.

On the side of Gordon & North it was declared that an intimation had been received from the Eastern Wheel concern that the three shows might be returned to the Wheel if the producers promised to "behave." All such overtures, said Cliff Gordon, had been declined.

On the outside it was believed that the Columbia Co. might go through the form of cancelling the three franchises in order to forestall any possible litigation.

Should Gordon & North decide to fight to retain their shows in the Wheel the legal costs will have to be borne by the franchise holders (Scribner, Woodhull and Koenig & Elias). Such was the statement Monday of General Manager Scribner.

AWAITING BURLESQUE ROUTE.

For some reason remaining unknown to the traveling managers, the drawings for the opening dates on the Western Burlesque Wheel have been delayed for a week or two. It is understood they will not take place until the first week in July, instead of the third week in June.

James H. Curtin, Harry Martell and one of the Miners left town Tuesday on the Miner yacht to spend several days in considering plans and drawing up a tentative route for the 1910-11 season. The party comprises the "routing committee" of the Wheel.

President James J. Butler, of the Empire Co., remains in New York and will likely make his home here during the greater part of the summer. Secretary James E. Fennessy returned late last week to Cincinnati and will only come to New York to attend the final conferences preceding the drawings.

"KIMONA GIRL" NEXT.

Chicago, June 8.

The Illinois, where Ethel Barrymore has been playing "Mid-Channel"; Powers, with "Is Matrimony a Failure," and the Chicago Opera House, with "The Gay Hussars" close Saturday night, all to remain dark (unless the unexpected happens) until next season starts.

The Studebaker, Grand and Ziegfeld are now dark. The last mentioned house open June 20 for another try at popularity with "The Girl in the Kimona," styled a farce with music. A certain Miss Baggs wrote it and thus far Carleton King, Walter S. Hull and Sara Marion have been engaged.

SUNDAY WORK NO DEFENSE.

Cincinnati, June 8.

Deciding in the face of several contrary rulings, Judge Bromwell has declared that the "Sunday clause" in artists' contracts is no ground for the dismissal of a suit for damages.

The decision was made in the suit of Miss S. A. Comstock, a singer, against Bandmaster Weber for salary claimed under a contract. Attorneys for the defendant sought to have the case thrown out on the ground that the contract involved called for Sunday performances. The Court ruled against this contention, and the suit will have to go to trial on its merits.

"CHOOCEETA" MARRIES AGAIN.

Philadelphia, June 8.

"Chooceeta," the dancer, who only recently wriggled out of her marriage with Fred M. Barnes, on Thursday of last week married Mike Kelly, principal comedian with "The Frolicsome Lambs" last season. Lena Lacouvier was chief witness.

STROUS & MARTIN, FIRM.

Chicago, June 8.

Harry Strouse, proprietor and manager of "The Lady Buccaneers," and Wash Martin, who has been handling shows for Campbell & Drew for some time past, have entered into a partnership agreement, and will put "The Lady Buccaneers" out next season.

Last season Martin managed "The Brigadiers."

"WEEK END" BURLESQUE STAND.

The only "week end" burlesque stand in the United States is in East St. Louis and is to be operated by the Empire Circuit next season. Jacobs, Lowrie & Butler have secured a house in that place and, commencing with the 1910-11 tour of the Western Wheel, shows moving from St. Louis to Indianapolis will close Saturday night in St. Louis, play Sunday matinee and evening performances in East St. Louis, and open at the Indianapolis house Monday.

The Butler firm has taken private offices on the seventh floor of the Knickerbocker Theatre Building Annex, apart from the Empire Circuit headquarters. Formerly it only occupied desk room in the general offices.

Several of the traveling managers are shaking their heads over the reported arrangement. They declare that the two performances played in East St. Louis will surely draw away from the regular St. Louis week stand. In the old days when managers booked their own shows it was a part of the St. Louis contract that the show should not play either East St. Louis or Belleville, the latter section being sixteen miles distant from the regular burlesque house.

FLORENCE GENEVA.

Florence Geneva, whose pictures are on the front page this week is a Western importation, playing her first New York engagement at the Murray Hill last week. Miss Geneva is known as a "single act," having three complete changes of costume while singing pretty and catchy songs. She is rehearsing a new act which will carry a piano accompanist.

Judging by past achievements Miss Geneva will be successful on any bill. She opens with her new offering at the Plaza next week (June 13), playing her second week of "Buckner vaudeville."

Miss Geneva is billed as "The Beautiful Singing Model," and is under the personal management of Roy Seebree.

SWUNG ON HER ONCE.

Minneapolis, June 8.

A very lively divorce suit is being fought out here this week, Eleanor Peterson, of "The Empire Show," is asking for her freedom. Her husband, the girl says, is a gambler. Mrs. Peterson claims that he swung on her once, and never brought home the bacon.

The man of the house in defense states his wife was on the blink as a housekeeper and never looked after the children, of whom there are three.

Judge Booth of the District Court is thinking it over. Mrs. Peterson did not attend the trial.

8 BOARDWALK MUSIC STORES.

Atlantic City, June 8.

There are eight retail music stores on Atlantic City's Boardwalk, with a chance for two or three more to be located here by July 15.

Commencing at Windsor, where "Shapiro" has a place, the stores run towards the Inlet in this order: Jos. Morris' at Exposition Building, Woolworth's 5 and 10, McCooray's 5 and 10, Remick & Co.'s, Jos. Morris' main store, "Shapiro's" "up town" store, and Weyman & Son's.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square, New York City.

SIME SILVERMAN,
Proprietor.

CHICAGO, 167 Dearborn St.
WALTER K. HILL.

LONDON, 418 Strand.
CHARLES J. FREEMAN.

SAN FRANCISCO, 908 Market St.
LESTER J. FOUNTAIN.

PARIS, 66 Bis. Rue Saint Didier.
EDWARD G. KENDREW.

BERLIN, 65A Unter den Linden.

ADVERTISEMENTS

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Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Co.

SUBSCRIPTION RATES

Annual \$4
Foreign 5
Single copies 10 cents.

Entered as second-class matter at New York.

Vol. XIX. JUNE 11. No. 1.

Polaire is receiving \$2,800 weekly at Hammerstein's.

The auto run to Brighton Beach takes place next Sunday.

Jeanette Adler and her "picks" will open around New York Monday.

DeWitt Young and Sister open on the Sullivan-Considine Circuit Aug. 22.

Fred Ward opens on the Orpheum Circuit July 4 at the Majestic, Chicago.

George W. Englebreth has resigned as manager of Coney Island, Cincinnati.

William Hawtrey reopens in "Compromised" at the Majestic, Chicago, June 20.

Geo. Yeoman will commence his sixth tour of the Sullivan-Considine Circuit, Sept. 12.

The Five Brown Brothers open on the Orpheum Circuit July 17, booked by Jake Sternad.

Jack Howard, formerly of Howard and Lane, is now appearing with his wife, Cleona Boyd.

Gennaro's Band starts its summer season Monday, placed by Bill Lykens, to appear in Mt. Vernon.

Boynton and Burke, the "sister act," opens on the Orpheum Circuit July 26, booked by Pat Casey.

Ward DeWolfe as a "single" opens at Mt. Vernon Monday, placed by Bill Lykens, of the Casey office.

Ethel Green is having a single prepared for vaudeville houses when "A Matinee Idol" closes its season.

The season at the Columbia, St. Louis, has been extended two more weeks. The closing date is June 26.

Harvey and Lee have separated. Jack Lee will appear shortly in a new act written for him by Irving Berlin.

Bernard Randall and Co. will play "A Pressing Matter" in vaudeville. Charles Dickson first appeared in the sketch.

Jean Marcel's "Art Studies" will occupy Daly's for a summer run at popular prices commencing tomorrow (Saturday) night.

Dr. William Davis starts over the Sullivan-Considine circuit June 18 at Butte. The contract was handled by Jo Paige Smith.

Mabel De Young, secretary to Jos. Schenck, of the Loew Enterprises, is recovering from an operation for appendicitis.

Leona Pam was successfully operated on for appendicitis last Wednesday and will take up her time in Chicago, commencing July 17.

The Colonial closes this Sunday; Orpheum, next Sunday; Bronx, the Sunday after that, and the Alhambra two weeks later on.

Lina Pantzer, the wire walker, has been booked for next season by Jacobs & Jermon for one of their shows. The Zobedie office did it.

Irene Dillon, an Australian girl, who has not yet appeared in New York, may join the cast of "The Barnyard Romeo" at the American next week.

Mosher, Hayes and Mosher, the American bicycle trio, open in Amsterdam, Netherlands, Aug. 13 with eight other European weeks to follow.

Mae Rose will shortly break into vaudeville with a singing and dancing act. Next season Miss Rose will be the sou-bret in "The Passing Parade."

"Gen." Levine sailed for the other side Thursday. He opens at Turin, Italy, and later plays at the Folies Bergere, Paris. Bookings through the Marinelli Office.

The Phillips Sisters were booked this week by the Marinelli Office to open Oct. 1 at the Wintergarten, Berlin. Five months of European time are provided for.

Clara Wieland, known as "Mary Anne Brown" for awhile in vaudeville, returns to the stage through Henderson's, Coney Island, next week under her proper name.

Lee Harrison and Barney Bernard are playing at Poli's, New Haven, this week. They have been booked for the middle western summer time by the Orpheum office.

Solly Wollsteiner reached New York from Berlin last Sunday. Mr. Wollsteiner

is making his first visit to America. He is located in the Marinelli New York offices.

Hennings, Lewis and Hennings have dissolved their vaudeville partnership and John Hennings opens this week on the Hodkins time, at Jacksonville, Ill., with his wife.

Grace Leonard is hiding away this week, "breaking in" her new act, called "An American Boy," with songs especially written for her by Jean Lennox and Harry Sutton.

The Hanlons, sons of the originals, and who have been playing with "Superba," will have their vaudeville showing next week at Henderson's, Coney Island, booked by Alf T. Wilton.

Amy Butler and Her Four Comedians have been engaged for two years on the Orpheum Circuit, opening in August. The contract was made by Bill Lykens through the Casey agency.

Harry Houdini returns to New York this week, after a trip around the world. He will remain here two months, and not appear publicly during his holiday. Mr. Houdini last played in Australia.

Alburtus and Millar will leave Australia for their home in Los Angeles this week, completing a tour of the world. The act returns to England in January, 1912, to open on the Moss-Stoll tour.

Donovan and Arnold sail for England July 11 to fulfill eight weeks booking. The act has been rebooked for the Orpheum Circuit next season, and will then appear in a new turn in "one."

The Pedersen Brothers, who have been laying off owing to the injury of one of the members, will reopen on Hammerstein's Roof Monday. The act has been out of commission for nine weeks.

Lil Hawthorne, at the Bronx this week for her first New York showing alone, will sail for England next Wednesday, being under contract to play on the other side until 1915, with few intermissions.

Walter Rosenberg took possession of the Bijou last Friday. The place opened five days before that with pictures under the management of the Sires. They transferred the control to Rosenberg.

William Thompson, formerly with "The Varsity Four" is now connected with the Buckner Agency. Buckner has secured the Metropolis and Hurtig & Seamon's Music Hall bookings for the summer.

Norworth and Bayes play Young's Pier, Atlantic City, for two weeks, commencing June 30. They will return to vaudeville in August for five weeks, now booked by Eddie Keller for them. More may follow.

Gussie Holl, who was scheduled for a place in "The Summer Widowers," has been shifted. She will make her American

debut in Philadelphia June 23 as a principal in the Eddie Foy show. Part of her specialty will be an imitation of Polaire.

Rosa and Josepha, the inseparable twins, one of whom recently became a mother, are being offered on this side by the Marinelli Agency. It is likely that the United Park and Fair Department will use the girls as a side show attraction.

Denman Thompson will appear in a rural playlet next season written for him by Frank Ferguson. "Forest Farm Folks" is the title of the new act. Mr. Ferguson wrote "Lucky Jim," presented by Jane Couthorpe and Co. at the Colonial last week.

Gladys Sears returned from London late last week. She has been booked for an appearance in the English capital next year. During the summer she will frame up a new act, playing next season with "The Midnight Maids," Gus Hill's re-named "Masqueraders." Charles Taylor will manage that company.

Tom McNaughton was the busiest man Wednesday. He arose at 8:30 a. m., had breakfast by ten, met his wife at eleven, ate lunch at 12:30, smoked a cigar at one, had a drink at two, called on Tausig at 3:30, again met his wife (Alice Lloyd) at five, had dinner at seven, and retired at two a. m., just fagged out.

"A Barnyard Romeo" is the substituted title for "Chanticalir," the first named having been selected by William Morris, following an injunction order obtained last week by Charles Frohman, who claimed "Chanticalir" was an infringement upon "Chantecler," for which Mr. Frohman holds the American rights.

Oresta Vessela, the Atlantic City bandmaster, has wired to Cincinnati that he will appear at the trial of Mrs. Vessela's action for divorce and enter a defense. Mrs. Vessela left her husband and returned to her parents, Mr. and Mrs. Thomas P. Egan, in Cincinnati, declaring that the leader was too much of a favorite with other women.

Winkler, the clown of the Winkler-Kress Trio, sustained injuries at Boston to his face and head last week that will necessitate the act laying off for some time. Winkler is an acrobat. He sprained his left hand at one of the performances early in the week, but continued to appear, and on Thursday slipped again, losing several front teeth besides breaking his nose. The accident occurred at the Howard Athenaeum.

Sig. Mealy, of Welch, Mealy and Mont rose, was injured at the Fifth Avenue Monday night. In making a leap into the aisle from the stage, his leg went through the heating register, and was severely cut. He managed to get back to the stage, but the act stopped abruptly, and "Scream" Welch made a short speech of explanation. Eight stitches were taken in the wound, but Mealy was able on Tuesday to limp through the act, cutting out much of his dancing.

THINK THEY SEE MOVEMENT TO CHECKMATE PATENTS CO.

**Watchers of Picture Trade Believe Vaudeville Managers
Are Nursing Independents Along to Play
Against Possible "Trust" Exactions.**

While J. J. Murdock remained non-committal this week as to his rumored entrance into the moving picture field, those who follow developments were of the opinion that the vaudeville managers were lending their countenance under cover to the Independent movement, with the idea of forestalling further aggressive movements on the part of the Moving Picture Patents Co., which only a few days ago came out in the open with its scheme of gobbling up the rental branch of the trade.

A meeting of the independent film manufacturers was held in Detroit last Saturday, and it is said a good deal was then done to put the anti-trust faction on a solid basis. The purpose was to establish a central sales company to handle independent product, and to get the scattered factions of the independent side into accord.

The vaudeville managers, frightened by the Patents Co.'s General Film Co. deal, are most anxious to encourage an independent opposition with which they could deal should the "trust" become too strong a manufacturing and renting monopoly. Murdock, although he will not admit it, is presumed to be the man they have selected to manipulate the trade. His connection is traceable through his acquisition of the old Stanford White Studio buildings on West 21st Street.

Developments were unimportant in the General Film Co. this week. The announcement was given out at headquarters, 10 Fifth Avenue, that Percy L. Waters had been appointed to the post of general manager, but the P. L. Waters Exchange continued to transact business up to late in the week with the renter still in charge. However, it is believed that some arrangement has been agreed upon for the transfer of the exchange and that Mr. Waters will eventually move over to the Fifth Avenue address.

On Monday the General Film Co. took possession of the New York and Denver branches of the Kleine Optical Co., but the control of the Boston and Chicago establishments does not pass until next Monday. The Howard plant in Boston goes over at the same time.

I. D. Marson is in charge of the Kleine Boston plant, and it was rumored that he would take over general charge of the General Film Co.'s business in New England under the direction of the New York general manager.

Several of the New York "outside" exchanges were asked by a VARIETY representative if they had been approached. They replied that they had not yet received an offer from the General Film Co., but the impression was left that the exchange men expected developments within a few days. D. Bernstein, of the Marcus Loew Exchange, said he was completely in the dark as to the plans of the General Film Co. in relation to his ex-

change, which supplied the Loew "pop" theatres, as well as a large number of outside exhibitors, and is a strong factor in the trade.

It is believed that the present is the physiological moment for the independents to take a final step for permanent organization. The leaders of the picture opposition are proceeding on that theory, from understanding, pacifying those "independents" who refuse to see the wisdom of the course for one reason or another, nearly in every instance a personal one of some sort.

Detroit, June 8.

Last Saturday and Sunday about fifty members of the National Independent Moving Picture Alliance met at Hotel Ponchartrain to continue the Pittsburg meeting which almost disrupted the Sales Co. Thauhauser, who led the break from the Sales Co. and later returned to the fold, was on hand to say that he had become permanently attached to the Sales Co. Twenty-eight films were immediately cancelled. Thauhauser wired Cochran, Miles and Kesset to come to Detroit, and they arrived here Sunday morning. From them Thauhauser obtained permission to sell his goods independently as well as through the Sales Co.

The ban which had been placed on "Imp" films at Pittsburg was not raised at this meeting, but it is understood that at a meeting to be held at the Hotel Boston, Cincinnati, June 18-19, the Laemmle films will be taken on by Alliance members.

Indications came to the surface and averred that the Patents Company is anxious to keep dissension stirred among Independents. It is known that the Eastman Kodak people quietly furnished several Independent manufacturers with film stock on which to print their pictures with the understanding that they shall not be handled through the Sales Co.

The insurgents, as the Alliance men are called, have succeeded thus far in dictating to manufacturers, whereas the manufacturers have always dictated to the rental agencies.

The insurgents seem full enough of fight to keep the scrapping among independents at white heat for as long as it may please the leaders.

BLANEY'S REPORTED CHANGE.

Baltimore, June 8.

It is reported that James Madison has passed over the lease of Blaney's to the management of the Wilson, another small time house here.

INDEPENDENTS FIRST.

San Francisco, June 8.

The independent reel of the King's funeral was first shown here on June 4, two days ahead of the Motion Picture Co. film.

HAS NEW HAVEN AND EASTON.

The Vaudeville Moving Picture Co., of which William J. Gane is general manager, will book the Grand Opera House, New Haven, commencing Sept. 1. The house has a seating capacity of 1,600.

At Easton, Pa., the New Theatre will start Aug. 1 with Gane's acts. It will seat 1,200.

ATLANTIC CITY LIKES REVUE.

Atlantic City, June 8.

"Girllies," the revue booked for the Amsterdam Roof, New York, next week, opened here Monday, immediately becoming a big hit. The costumes, all designed by Edel of Paris, do no harm to that firm's reputation, and the showing they make is something next to gorgeous, the under-dressing being very attractively noticeable throughout the show.

The piece started with an encore for the opening ensemble number, which was going some.

Joe Cawthorne is the main handler of the comedy, assisted by David Abrahams, who plays a dog.

Burlesques of "Madame X," "The Spendthrift" and "Seven Days" are in the second act, in which Doris Mitchell, Cawthorne, Harry Fern, Jed Proudly and Harry Kernell succeeded in pulling down honors. There are several very pretty numbers, the best probably "Who Are You Out With Tonight?" Real searchlights are used by the chorus. Maude Raymond, who plays a female detective in the first part, led this number. Miss Raymond also scored with "Heinie's Gone Away."

Cawthorne pulled away nicely with his two songs, "My Idea of a Hero" and "Life Is Only a Merry-Go-Round."

Harry Fern and Violet MacMillar scored respectively with their songs, while Harry Breen and Bowers, Walters and Crooker came in for their full share of the audience's approval as well.

George V. Hobart wrote the book, while the lyrics and music were taken care of by Williams and Van Alstyne.

"Girllies" is the new title of what was first announced as "The comic supplement."

INDEPENDENT 14TH ST. PLACE.

Once again the congested section of East 14th St. is represented in the independent moving picture line-up. Commencing Monday the Unique, near Third Avenue, exhibited the Alliance service.

At the same time the nine other theatres of the Unique Theatre Co., with places in New York and Boston, switched from the Patents Co. to the opposition.

The change was made at the dictation of the "trust." The ostensible reason was a disagreement over a seven-change weekly in the Boston houses, but it is believed that the real reason was the object of starting the "benevolent regulation" of the 14th Street cluster of picture houses.

This is in line with the apparent desire of the "trust" to shove all those places which do not act within its strict orders out of the combine. It was in this way that service was cut off from the Empire Circuit houses, William Morris' establishments and Hammerstein's.

Sadie Hart and Mabel Wright are scheduled to sail for London tomorrow (Saturday).

"RAKE OFF" ON "HIPS."

St. Louis, June 8.

One phase of the spreading summer "Hippodrome" style of entertainment seems not to have become known. That is the "rake off" going to managers of vaudeville houses booking through the United Booking Offices, where the manager's United theatre franchise is for a city harboring a "Hip," also booked by the United.

From reliable information this is now in operation in three cities, always dependent upon the "Hip" showing a profit. In Philadelphia B. F. Keith will receive 25 per cent. of all the net profits earned by the National League Park "Hip" there booking through the United. In Cincinnati and Indianapolis the same agreement exists between John P. Harris, of Pittsburgh, and a brother-in-law of Harry Davis, and Anderson & Ziegler. Harris is the actual promoter of the southwestern "Hips," according to this story. The Orpheum Circuit receives its "rake off" by collecting from the United all commissions earned by the bookings in the towns "outside the limits" of the eastern agency.

"SPLITTING" WITHOUT "SPLIT."

Frank A. Keeney's Third Avenue Theatre is "splitting the week" these dog days without having a "split" for a side partner. The shows are booked into the Third Avenue twice weekly by the Charles J. Fitzpatrick Agency, the first bill playing three days and the second the balance of the week, including Sunday. Mr. Fitzpatrick said he is experiencing no trouble in securing the shows. Several of the "small timers" may be booked the same way before the summer is over.

It was erroneously stated through a typographical error that the Bijou Circuit Co. (Feiber, Shea & Coutant) would be affected in the operation of its houses by the sudden death last week of Charles A. Coutant. It should have read "will not be affected."

Another manager of the Fitzpatrick booking list suffered a loss Saturday. The wife of W. W. Miller died. Mr. Miller has the William Penn and Grand, Philadelphia. He is also interested in the Girard over there.

"HIP" BUSINESS OFF.

Philadelphia, June 8.

The weather man continues to hand jolts to the outdoor amusements. The attendance is far from what it should be. At the "Big Hip" on the National League grounds, there has been a general cutting down of expenses.

The contract of "Slivers," the clown, which was supposed to run all summer, terminated last Saturday night. "Slivers" is in town and has had offers to play the hippodromes in several cities, but will probably rest until August.

FOUR PLAYED SEVEN SHOWS.

Pittsburg, June 8.

The local baseball "Hippodrome" stood a big loss last week. A show costing above \$3,500 was booked in. The show gave only four performances out of seven, owing to inclement weather.

Manager Harria, however, does not seem to be discouraged, for this week a show costing even more is offered at the open air resort.

IS SOMETHING DOING?

A strong report was current Wednesday that "something is doing" between the Klaw & Erlanger side and the Shuberts (with the "Open Door") looking towards a settlement of all troubles between the factions in the legitimate. Anything that may happen would be heard of in a few days, if at all, it was said, but further than this, and that two or three unknown people were working for a peaceful future, nothing like positive information could be obtained.

Among the producers there seems to exist a feeling that the legitimate situation next season, if present indications of strife are a criterion, will place the producer in command. One manager of traveling companies said that shows would play about where they pleased. A company might go in a K. & E. booking one day and hop into an "Open Door" theatre the next. The demand for attractions, he said, would not permit any booking office becoming too particular.

Among the independents John Cort seems to be the busiest of late. Matter sent out from Cort's press department at frequent intervals tell of new productions to be made by that manager, or writers signed. The latest sheet stated that the Independent Producing Co., organized by Cort and Charles Klein (with E. V. Giroux in it) will be under the management of Jules Eckert Goodman. Mr. Goodman has written several plays. He is the author of "The Test" and "Mother." Another writer, besides Klein and Goodman, is Paul Armstrong, father of "Alias Jimmy Valentine." Messrs. Armstrong and Goodman have signed with the Producing Co. for five years.

The Klaw & Erlanger press department has been announcing the acquisition of new theatres over the country for their attractions next season.

CENSOR COMMITTEE FOR SPOKANE.

Spokane, June 8.

The City Council has passed an ordinance providing for a dramatic and vaudeville censor committee, at the beginning of next season. Every play and vaudeville program that plays Spokane next season will have to be "O. K'd." by this committee before appearing.

NO CHILD ACTORS.

New Orleans, June 8.

The House Committee of the Legislature has turned down a bill which would, if passed, nullify the restriction on child labor in the theatres, allowing the youngsters under 16 to act. Public sentiment is so strongly opposed to permitting children at an early age on a stage that a bill of this sort doesn't seem to have a chance here.

Bert Williams was offered four week in London commencing July 17, but his engagement with the Ziegfeld "Follies" interfered. An effort is being made by the Marinelli office to fix the same time for Pauline, the hypnotist.

Fannie Howard, an English girl, has been engaged for Gus Hill's "Midnight Maidens" on the Eastern Burlesque Wheel next season. Matthews and Harris in "Adam, the second," will also be featured with the same production.

VALENCIA. "FIVE-CENT HOUSE."

San Francisco, June 8.

The Valencia will reopen June 18 under the management of Alex Kaiser, formerly manager of the Novelty, Stockton. The policy to be adopted by Mr. Kaiser is an ambitious effort, and will prove a surprise.

Arrangements have been made to control "first run" on the entire weekly releases of the Motion Picture Patents Co. Continuous performances will be given, starting at noon daily, and charging five cents admission to what will no doubt be the finest "picture" house in the world, having a seating capacity of 1,700.

Among the many attempts made to place this theatre upon a paying basis, it remains to be seen whether the assurance of seeing pictures not shown elsewhere, and the novelty of occupying an \$8 orchestra chair in a \$150,000 theatre will be any inducement.

DOROTHY ELOPES.

San Francisco, June 8.

Dorothy Russell, daughter of the famous Lillian, has grown unpopular in the west through an elopement, the party of the second part being none other than Robin W. Dunsmuir, son of Lieutenant-Governor Dunsmuir, of British Columbia.

Dunsmuir accompanied Miss Russell through several Mexican cities, where she offered a series of dances that are said to have agreed with the temperature of the south. Dunsmuir leaves a wife behind him in Saucelita, the fashionable suburb of San Francisco. The pair are on their way to Peru, where Dunsmuir has an interest in some mining property.

It is said that proceedings for a divorce will result from Dunsmuir's sudden desertion, and Saucelita is shocked beyond description.

Miss Russell was widely reported as married to Dunsmuir some time ago.

TREASURER GETS FORTUNE.

Spokane, June 1.

C. F. Ralston, treasurer of the Auditorium, has fallen heir to a fair sized fortune left him by his father, who died recently in San Francisco. Mr. Ralston was formerly a comedian with the Jesse Shirley Company.

FERRIS QUILTS BUSINESS.

Minneapolis, June 8.

Dick Ferris, well known as a theatrical manager, announced this week he is about to retire from the show business. Mr. Ferris has commercial interests which will keep him busy.

ADDS A PRESS DEPARTMENT.

Rogers, Leonhardt & Curtis have added a press department to their agency. It is in charge of Howard Herrick, a well-known publicity pusher. The new department will handle the billing matter for acts placed through the agency suggest ideas for printing and billing matter, also for press work.

The agency is in receipt of an offer for Eltinge to appear in London the first three weeks of July. If accepted, the proposed Eltinge tour in the west will open in August, instead of the date first announced.

Collins and Hart leave for the other side next Tuesday.

SEIZES ALLEGED "PIRATE" MUSIC.

Under an alleged claim of "pirated" music and acting through a copyright obtained by Maurice Shapiro of "Rosalie Sings Ciriabibi," the publisher last week caused to be seized from the J. Fred Helf Co. 1,800 copies found of "Sweet Marie Sings Chilibilibi." The plates of the pirated song, located at the printing establishment of Robert Teller Sons & Dornier, were also confiscated under the writ.

Actions of this nature where seizures of song copies have been made under a copyright are not unknown in New York.

Mr. Shapiro says he will regretfully have to order another search of the Helf premises for copies of "The Barber Shop Chord," which he claims is a pirated version of "Ragtimeland" in "Dick Whittington," Shapiro publishing the score from that musical comedy production.

William Grossman, of House, Grossman & Vorhaus, Shapiro's attorneys, leaves New York for England June 14. While on the other side, Mr. Grossman has been instructed by the music publisher to commence proceedings for an accounting against George Edwardes, manager of the Gaiety, London, and Chappel & Co., English music publisher, for selling "Yip-I-Addy-I-Ay" without returning any royalty to him. At least 500,000 copies of "Yip" have been sold in Great Britain, Mr. Shapiro claims, and he wants to be declared in to the extent of the customary royalty, having duly copyrighted the selection abroad. Remittances from the Continent, where the song has also been a big seller, have been regularly received by the New York publisher. It was first introduced to the English by Daisy Lloyd.

DE ONZO GETS VERDICT.

Hamilton, O., June 8.

William De Onzo, of the De Onzo Brothers, was awarded a verdict of \$2,800 against the C. H. & D. R. R. for injuries received in a wreck on that line in December, 1901.

ROLLER "CHUTER" INJURED.

Cincinnati, June 8.

Jack Taylor, whose latest hair-raiser is rolling down the "chutes" on the rollers, narrowly escaped death at Lagoon Park Sunday. Without taking much notice of the "chute" he was to perform on, the skater went to the top and came down without hesitation. There is a nasty dip in these chutes. When Taylor hit the hollow before the dip his feet left the chutes entirely. He landed squarely on his back across the wood at the end of the dip. No bones were broken. The skater will be unable to work for a few days.

STOCK FOR AMERICAN.

Boston, June 8.

The American Music Hall (Morris) is going into dramatic summer stock, after all. Announcement is out that, commencing June 20, "St. Elmo" will be the attraction. Wilson Melrose is slated for the position of leading man, with Mary Sanders, Rose Morison, Katherine Clinton, William Henderson and others in his support.

"Pop" vaudeville has been holding forth for the last two weeks. Next week the house is dark.

THE ROOFS' ATTRACTIONS.

"Well, it's over, and now I'm lonesome.

Have nothing to worry about," characteristically said Willie Hammerstein Tuesday evening, as he witnessed the garnering of the grain on his efforts to "put Polaire over," attended with much success Monday afternoon in the theatre downstairs. On the Roof the same evening a capacity house witnessed the Frenchwoman, attracted by the great publicity given to her forthcoming debut, Mr. Hammerstein having directed his publicity staff in the corralling of the free black-and-white space.

Tuesday night the poorest "Roof weather," excepting rainy evenings, New York has ever had in June, the Roof was again crowded to its limit, with any number of men buying tickets of admission while wearing winter overcoats. The boxes upstairs were taken, always a certain sign of a "drawing card" in the air.

At the American Monday William Morris blossomed as a full blown producer, placing for public inspection "Chantclair," now known as "A Barnyard Romeo." It was the act closing the program, meeting with divided opinions from the public who attended, while being greeted somewhat coldly by the reviewers on the dailies. The critics did not accept the production as "an act," nor was it intimated to them in any way that it was to be considered as such. They overhauled it like a Broadway 150-minute musical comedy, discovering only in it for praise Mizzi Hojas, an imported soubret from Vienna, who scored the hit of the performance.

On the Polaire debut the New York papers contained notices that could not have been better written for the Hammerstein box office had Willie dictated them himself. Recognizing what the papers had done for his star, Mr. Hammerstein Wednesday sent the first sixteen rows on the Roof up to the \$2 mark.

Speculators outside the house were satisfied grins, and with the rush keeping up they will find no difficulty in obtaining three per for the pasteboards held by them.

After the night show Monday at the American Mr. Morris called a rehearsal, and "The Barnyard Romeo" only wandered around the stage for fifty-five or sixty minutes at the Tuesday matinee. Tuesday evening, with a capacity orchestra, the production ran through much more quickly than on the night before. In the process of elimination many lines which had made actresses out of Hazel Allen and May Gray Monday left them actorless, though they still wore the plumage of birds.

Lee Shubert watched all performances Monday and Tuesday, casting about for an option on the services of Miss Hojas, under a contract to Morris for three years. Mr. Shubert has a play in which he thinks the Vienna young woman will fit perfectly.

Commencing Monday more specialties will be introduced into the skit to help a quickening of the action. Joe Boganny and his troupe of comedy acrobats, who were to have sailed Wednesday, were detained by Mr. Morris to appear in the piece next week.

The Old Maids Home of Chicago is in favor of more school houses for Chicago.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, June 1.

It is impossible at this time to learn just what the outcome of the present uncertain conditions of the Moss-Stoll office will be. The best information at hand gives the following story: At the March meeting one of the stockholders raised an objection to the manner in which the office was being conducted, and asked for an investigating committee to pass on the workings. This move the directors immediately turned down. Had it been granted in the regular meeting it would have had to appear in the report. After the meeting the directors decided an investigating committee should be formed, which was done. When the committee started to work, or perhaps before, Oswald Stoll, managing director of the firm, handed in his resignation without further ado, and would not hear of anything but the withdrawal of the committee at once. The committee was withdrawn. The thing, however, held on, and within the last week it is understood the directors have handed the managing director a few conditions which they insisted upon being carried out. To these conditions Mr. Stoll will not agree. Up to the present, this seems to be how the affair stands. Those who know Mr. Stoll say he will permit no dictation, and unless the directors withdraw the conditions his resignation will follow. The directors are ready to accept the resignation, if tendered, so goes the story. The rest is purely guesswork. Mr. Stoll has large interests in the Moss Empires. These shares he may dispose of, if retiring from Cranbourne Mansions. In that case, Mr. Stoll can take ten weeks and a good foundation for a circuit with him, namely, Cardiff, Swansea, Newport, Nottingham, Leicester; Hippodrome, Manchester; Ardwick Empire, Manchester; (Coliseum, London), and very likely Empire, Hackney and Empire, Sheppard's Bush.

The story has put every other idea in the background now, and it is doubtful if anything in the history of variety has ever caused as much excitement. A denial of any present or contemplated "split," as expected, has been entered by Mr. Stoll, which naturally carries with it the refutation of the report of Stoll with Beck-Butt. The denial cannot quiet the rumors about the old theory that where there is so much smoke, there must be a fire.

The Gibbons Circuit report shows a profit for the year ending March 31, 1910, of nearly \$500,000, \$150,000 above last year. A dividend of twelve per cent. has been declared.

The natural colored film of the King's Funeral at the Palace, runs thirty minutes. This is the picture for which \$250,000 was reported to have been paid for the American rights. The reel is of great interest, with its gorgeously colored uniforms, and gives an excellent idea of the brilliancy of the spectacle.

Bert Howell, the noted punster and comedian, almost pulled a good one the other night. Someone wanted to know what had become of Halley's comet. Quickstuff Bert was there. "It's booked with Gibbons," said he. This is not so good unless you've heard some of Howell's usual patter.

Fanny Fields and Jack Lorimer were both out of the Canterbury bill last week. Violet Lorraine and Arthur Aldridge deputized.

In accord with a story recently printed in VARIETY regarding the featuring of the players in the moving pictures, several of the London picture places are advertising certain pictures with the names of the players. Max Linder, of the Pathe stock company, is the star, and probably the best known of the picture actors.

Riano, the eccentric bandmaster, has a secretary called Millie. Catch him in his Prince Albert and topper. His duties are many and varied.

"The Airship Controlled by Wireless," now at the Hippodrome, has had several offers to go further in the varieties, but the inventor refuses to accept dates, stating that he is negotiating to sell the rights to the British government. American bids were in for the feature.

Alf Holt, in England for the past three years, will sail for Australia, to open there for J. C. Brennen. Mr. Holt will probably return to the States from Australia.

Nate Leipzig has signed contracts for South Africa, beginning Nov. 5, and to precede his time in Australia.

Lilian Herlein has been held over for two more weeks at the Tivoli. It is likely she will stay two more after that. Miss Herlein has received offers for pantomime. South Africa also wants her. Miss Herlein will play in October under an old contract at Budapest. September she has booked to play the Apollo, Vienna.

"The Dawn of a Tomorrow," at the Garrick, last week, with Gertrude Elliott as the star, has been set down as a failure.

The latest novelty and puzzler offered for the halls is the "talking face." It is easily the best shown in the guess-how-it's-done line for many moons, and lays well over all the "talking heads," "mechanical dolls," etc. The thing is a recent scientific discovery. A three-sheet of a man or woman is placed in an ordinary woman frame, and a small black vibrator inserted in the mouth. The frame may be held in any position, and taken in the audience, with some one on each side of it. Any question asked the picture apparently answers. Conversation can be carried on in this way. There is

GOOD FOREIGN ACTS SUITED FOR AMERICA

Acts Observed in London Halls that Could "Make Good" Over Here.

The following named acts and artists, seen in London during the past month, are suitable for America. The estimation of value is not given for various reasons, principally because that is the private affair of the acts, managers and agents.

Where the name of a sketch follows the name of the act, it signifies that the sketch mentioned only is recommended, and does not speak for the act in another piece.

When no mention is made of any other theatrical division, vaudeville is intended.

London, June 1.

"Airship Controlled by Wireless."

Herbert La Martine, dancer.

4 Ascots, dancers.

Ella Shields, songs (American girl, never played as a single at home).

Banzai Troupe, Japanese.

Renee, musical (woman).

"4 Sidney Girls" (burlesque).

no covering up, and all occurs in full sight of the audience. Several bids have been made for the novelty. It will very likely be shown in a West End hall shortly. Paul Murray is looking for the dates.

There is a little feeling of unrest among artists holding contracts for the Barrasford Tour made under the old regime. These contracts have a clause which was made by the Board of Arbitration after the strike which states that if a theatre changes hands the new management may cancel all old contracts providing two months' notice is given. The tangle resulting from the loose system which prevailed in the Barrasford office may possibly result in the United Theatres Controlling Co., Ltd., canceling all future contracts made by the old office. Walter De Frece said to a VARIETY representative a short time since that the Barrasford contracts would be played as far as possible.

It is a bit incongruous to see a piano bearing the name of the maker in big type on the side in the center of a very handsome drawing room set. Still in London in the best of the halls this advertisement is in evidence. This is carrying the advertising thing a bit further than they do in New York.

The Surrey Music Hall, a McNaughten house, will close in July and be entirely rebuilt during the summer months. The house will open again in September. After the alterations it will have a capacity around 2,000.

The new ballet which it has been rumored will decide the future policy of the Alhambra, was produced Monday night, drawing a tremendous crowd. It was evident from the rise of the curtain that the management had put forth its best effort. The piece was watched with keen interest. The ballet was received with the greatest enthusiasm, with calls for the producers and manager at the finish. The ballet must be termed a success. If it doesn't bring the looked-for returns, then it is time that the house changed its policy, for the public that doesn't accept "Femina" simply doesn't want ballets. "Femina" is the name given the ballet. The idea it conveys is the power vanity

AMERICAN ACTS SUITABLE FOR ENGLAND

Turns seen in New York that should prove successful abroad. Owing to the peculiar conditions in London, acts listed when followed by the names of London halls, have the best chance in those named. When no name of hall or "Provinces" follow the act, it is meant the turn can play anywhere in England. "Provinces" indicate act has the best chance outside London.

Harry Clive, monologist-magician (Tivoli and Oxford, London).

Montgomery and Moore, songs, comedy and piano.

Geo. Evans, blackface, talk and songs.

"Pilu" (foreign "mind reading" dog);

De Coe, balancer, anywhere in Europe.

"School Boys and Girls," songs and dances.

Williams and Siegel, singing and dancing Provinces.

Odiva, aquatic, anywhere in Europe.

Bert and Lottie Walton, singing and dancing.

Exposition Four, music and songs, anywhere in Europe.

Phillips Sisters, "sister act" (Continent only; girls appear in tights at finish).

Josie and Willie Barrows, singing and dancing. Jcas.

has exercised over women throughout the various ages. The dancing panto has been put on in five scenes. The first is a sort of Garden of Eden effect, and the first woman of the universe falls for the fashion thing. The headlong plunge of vanity is then on its way.

Austin Lapham is doing an act very similar to Bert Levy's at the Tivoli. It is not certain that the apparatus for throwing the pictures is exactly the same as that used by Mr. Levy, but there is very little difference, if any. The act, however, will not interfere with the original. It is only a poor imitation, at the best.

Woodward's Seals, according to Sydney Hyman, are the biggest card that the Johannesburg Empire has had in some time. The seals were a hard proposition to cart to the tropics, and the South African concern made capital of the manner in which they were shipped, putting out a very clever pamphlet.

Barney Myers is back in London, after two weeks on the Continent. Barney says the "Balloon Girl" is a big hit in Paris, and will be held over another month. "The Girl and the Eagle" will also be held over.

PRINTING FIRM RE-FORMS.

Robert Teller Sons & Dorner is the new and official title for the printing house which issues about all the printed copies for the eastern music publishers. William Teller and Charles Dorner have purchased the interest of Mr. Teller's brother in the concern, leaving the two as partners in the business. It is said the retiring partner's interest cost the purchasers about \$75,000.

Marie Dainton left the American Roof program after the Monday night show, pleading illness.

LONDON COLISEUM.

London, May 30.

This week's program at the Coliseum works into a big, slow-moving vehicle with plenty for the money, but hardly served for the best possible satisfaction. All of the headline names appeared after the intermission, and gave the bill rather a top-heavy aspect. A big name in the first half of the show would have helped not a little. The program is allowed to run too long. This could be remedied if the Russian dancers, Cissie Loftus and Fragon were not allowed to play themselves out before leaving the stage.

"The Serene Nord" was handed rather a tough proposition on her London debut. Following one hour of the Russian dancing, the little diver was compelled to do her act at least fifty feet up stage, going on at 5:35. With everything against her Nord did very well. The audience (the house was rather light) remained to see her and applauded enthusiastically. This is the first "diving act" to hit London. If Nord had a tank sunk in the stage, she would not have to take her hat off to any of the divers. As it is, the tank, built up from the stage, takes away much of the effect. Wearing a Kellermann union suit, the girl looks beautiful and dives splendidly. For the finish Nord does a high dive from the flies, of little account here, as she can be seen only as she strikes the water.

Fragon opened after the interval and did wonderfully well. The man has a peculiar way of entering and leaving that gets him as much as does his work at the piano. Of the five songs given, one only amounted to anything, but Fragon evidently has made them believe it, and that seems quite enough.

Thora, the female impersonating ventriloquist, fared very well. The man holds to the feminine character nicely throughout, and needs only some bright, snappy material to make the turn a big winner.

Bellclair Brothers closed before the interval, and, despite an accident to their apparatus which forced them to drop the finishing trick, were called before the tabs a couple of times. Bennie Bellclair made a little speech explaining the difficulty.

George Ali, in the first half of the bill, gave the early portion of the program some of the necessary life. Ali was a big favorite with the matinee audience, and his antics as "Tige" brought many laughs. "A-Ba-Be," a pretty posing act, rather light for the Coliseum, replaced the Les Pages, who were out of the bill. The act was on "No. 2," and filled in eight or ten minutes, not moving the scales one way or the other.

Jack Smiles, a dancing comedian, did well while dancing. His song a sort of "She Sells Sea Shells" arrangement, gains nothing for him, and Smiles should try something else.

Norman and Leonard Trio opened the program. The act has merit, but in the large Coliseum it seemed to be lost. On a smaller stage and in a house with the audience closer, it should do nicely.

Cissie Loftus is doing some bully work in her present arrangement. The mimic always has been in a class by herself in the imitation line, and from her present showing is not going back any.

The Russian Dancers filled in a full hour, and were received with enthusiasm.

PALACE, BATTERSEA.

London, May 30.

Two dramatic sketches were almost too much for the bill at the Battersea house, although the light attendance, first show, last Tuesday, appeared interested in the "heavy stuff."

"Scamp Hawkinks" was the better of the two dramatic bits. It is another of the "western life" things that seem quite popular with the outlying halls of London. The piece is more consistently played than usual, and there is a better atmosphere surrounding it. The author missed several chances for action. The one bit the audience would have enjoyed most was done off the stage. Anytime there is a real deep-dyed villain in a piece, the audience wants to see him killed. The "bad man" of the sketch is supposedly a greaser, but from his make-up he looks like a white man who has just delivered a ton of soft coal. Temple Powell in the title rôle carried off the honors. Pauline Emeric is better than the usual actress seen in these pieces.

Letine, a female impersonator, should be doing better. The man has one corking make-up (short-skirted soubret). If he will open with this character and build up an act involving several different types of women, he should do something. If not, he should go in "straight" for burlesque, and travesty the characters. All he needs is thought to make an act.

Kitty Corelli in "Latest American Successes," stuck to Irish songs, maybe written in America, but never sung there. There were two of the "successes"—and they were not successes.

Maddison and Webb easily pleased the house. The girl is a peachy looker, and wears a dressy short costume beautifully. Her looks are enough. The man, comedian, caught plenty of laughs.

Ross and Grayson were the hit of the bill. The man is a piano-playing comedian, doing a little of everything. Nonsense is what Batterseas want. Playing a piano standing on his head, or on one foot, suited them. The act went through to about four bows, a couple of encores, and a few speeches.

Bros. Gerrard also used a piano, but too quietly to start anything. The boys do a little talk and some dancing, with the piano playing, and in their way did very well.

The second sketch, Edith Lewis and Co., "Avenged," brought out some of the newest things in dramatics. A German officer marries an English girl. At least the girl thinks she is married. But on this memorable night he tells her the marriage was a mockery. She vows vengeance. A young English officer comes to the house to play cards with the German. The woman recognizes her brother in the Englishman, but he is not there with the recognich. On a darkened stage the two men play poker by the light of a battleship's searchlight, which comes in through the window (the light—not the ship). The Englishman is ruined in the third deal. The German demands certain papers. Refusal. Englishman killed in short struggle. Wife enters, utters the one good line in the piece, and then kills her husband, blinded by the searchlight. The acting cannot be described so easily, but Edith Lewis is all right.

Beattie Lyndon, Ernestine Desbrough and Mark Hanbury, also billed.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, May 30.

The theatrical year of 1909 was particularly brilliant, if we may judge by the official figures of receipts, just published by the French Government. The sum of \$9,924,000 was paid in Paris alone at the theatres and music hall. This is the record figure, with the exception of the 1900 Exposition year. The Folies Bergère comes first among music halls, with \$308,823; Olympia, \$314,976; Alhambra, \$183,014; Moulin Rouge, \$144,572; Marigny, \$120,016.

The Harvey Boys opened with the revue at the Folies Bergère, in a skit on the Peary-Cook controversy. They, as usual, expounded the noble art of self defence, though the act was indifferently introduced into the revue, they managed to make things lively by two giving and taking plenty of punching, another member of the troupe acting as referee.

The Bouffes Parisiens will have "La Dame Chez Maxime's" this summer and will leave Marcel Simon in charge. Do not be surprised to see the chanteur Mayol, in a pantomime, at this theatre next season.

Reuben Castang, the elephant man, and trainer of the monkey "Moritz," passed through Paris last week with his pachyderms on his way to Madrid, where he is engaged for six weeks at the Cirque Parish. Nordini, "the Fakir," as he is billed, has just terminated a long engagement at the Nouveau Cirque.

Compars Hermann, the conjurer, is responsible for the story that when in Stuttgart he announced that he was about to make a woman disappear, whereupon some one in the top gallery cried: "Ah, if you could only take mine!" This was followed by a loud smack, full on the cheek of the man who gave vent to his feelings, by a woman in the next seat. It was his wife. The police had to part the couple.

There is an artist who modestly advertises himself as "possessing the greatest memory of the century." Some time ago, so the story is being told in Paris, he took the train, accompanied by his wife and child. All three fell asleep, and it was only on hearing the name of the town called by the guard that he and his wife awoke. There was not a minute to lose. They picked up their bag hurriedly, alighting as the train was on the start—and forgot the child (the great artist apparently only possessed his great memory on the stage).

SUICIDE IN THEATRE BOX.

Charles Talbert, married, of New York, where he is engaged in business as a corset manufacturer, suddenly drew a revolver from his pocket while watching the performance of "The Jersey Lillies" at the Columbia Theatre, Tuesday evening, and blew his brains out. He was dead almost instantly. He had letters in his pocket which indicated that the deed of self-destruction was premeditated.

Mystery surrounds the affair. All the members of the company declare they

never saw Talbert before. James E. Cooper ("Blutch") had noticed the man during the early part of the show and remarked that he was "a good audience," applauding frequently. The suicide occurred during a number in the burlesque led by Fannie Vedder, near the closing of the show. It was several minutes before the big audience realized what had happened. The orchestra struck up patriotic airs. There was no panic.

ATLANTIC CITY "HIP."

Atlantic City, June 8.

A local syndicate has filed plans for a big hippodrome to be erected at the Shutes Park, near the Inlet. From the remarks of H. B. Hoffman, the manager, Atlantic City is to have one of the biggest "Hips" in the country. The park measures 480 by 500 feet. The main show will be "101 Ranch," recently playing in Brooklyn. In addition there will be two rings in which will be given circus acts. There will also be a track five laps to the mile built around the entire field on which races, Marathons, etc., will be given as extra attractions. At night the "Cabill" light system will be used. This is the light used for the night ball games in Cincinnati. Work has already begun on the "hip," and it will be ready July 4. A stand seating 10,000 will be erected.

PROPOSITION TO BUY KEITH'S.

(Continued from page 3.)

Anderson, and to be heavily interested with the independent legitimates.

Cincinnati, June 8.

Geo. B. Cox said to a VARIETY representative:

"The houses will be conducted for the time being as before. If any change is made it will be toward the improvement of the class of attraction offered. Some time ago I determined either to go after an interest in the theatrical business which would make me a controlling factor, or retire from the field. It was a question whether Mr. Rhinock and myself should go in deeper or withdraw altogether. The proposition of Messrs. Anderson & Ziegler was attractive and we decided to go further into theatrical enterprise."

By this purchase Mr. Cox becomes one of the biggest, if not actually the biggest, individual holder of theatrical property in the country, counting his important holdings on the Shubert side.

Mr. Anderson retains the Walnut Street Theatre here and theatres in Chicago, Indianapolis, Columbus and Dayton. The Walnut Street continues as a Stair & Havlin house while the others are devoted to the picture policy.

In an interview just after the sale Mr. Ziegler declared he and his partner would leave for Europe shortly, to be gone six months or a year.

HARRIS ADDS ONE.

Cincinnati, June 8.

The Majestic Concert Hall will shortly reopen with vaudeville. It has a seating capacity of 1,200, and will be known as the Family on the circuit collected by John Harris, of Pittsburg.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New Orleans, May 28.

Editor **VARIETY**:

In today's **VARIETY** M. J. Donnelly, manager "American Singing Four," states some other quartet is using this name. We are the originals of that name. If Mr. Donnelly will communicate with us, we will prove it. Mr. W. T. Grover named our act.

American Singing Four,
Per Eddie Munford.

Boston, June 4.

Editor **VARIETY**:

I notice in last week's **VARIETY** about poor George Homan's death, and you say he was the producer of the Romany Opera Company.

This is incorrect, as I am the sole producer of that, and of the Zingari Singers.
Alexander Bevan.

New York, June 7.

Editor **VARIETY**:

I read in last week's **VARIETY** of a Harry Fields, on the "small time." I am Harry Fields, of Harry and Sadie Fields, known all over the country for sixteen years as Harry Fields.

I think it no more than right and only just for the new performer to change his first name, or at least put in a middle name so as not to clash.

Harry Fields.

Philadelphia, June 4.

Editor **VARIETY**:

The undersigned wishes to correct your reporter on review headed "Harry Fields, Comedy Juggler," in this issue. I am not a brother to W. C. Fields, as you state, but a cousin.

Harry Fields.

New York, June 6.

Editor **VARIETY**:

In your review of Howe and Curtis in **VARIETY**, June 4, you accuse us of using the latest "patter" number of Lean and Holbrook's. Permit me to say you are in error. The "patter" we are using is entirely different from Lean and Holbrook's and was written for us by Mr. George Spink and used with permission by Spink and Lynn in New York only.

Billie Hone.

GRIFFITH FIGURES IT OUT.

Marvelous Griffith, the wonderful calculator, is due at the Fifth Avenue for his first New York appearance June 27. While in the Casey office, where he was given the date of the engagement, some one near by asked the mathematician extraordinary if there were ten acts on the Fifth Avenue program the week he played there, how many different combinations could the management make in the rearrangement of the bill.

Without knowing the facetiousness with which the query was hurled at him, Griffith answered almost as quickly as the question was asked, one million and something. It was accepted, as correct, and also as the likely reason why the Fifth

Avenue stops shifting its bills on Wednesdays.

The same number of acts changed about daily for a year would give over a billion of different combinations, said the quick-figuring fellow.

He was all prepared to answer how often it would be necessary for a "small time" manager to cancel an act Monday morning, and telephone New York for one ten dollars cheaper, repeat the operation on the "split" day Thursday, and have the last half show as good as the first half program would have been, had not the Monday morning turn been canceled, but no one asked him that.

LADIES' NIGHT, V. C. C.

At the Comedy Club Thursday evening of last week entertainment was handed to the ladies by the members. There was feeding and much talent. At the supper George McKay furnished laughs, while Roland West passed the food. West also introduced the duck that he slipped the ring around at Hammerstein's.

Following the supper an entertainment was given by Harry Fern, La Belle Marie, Mike Bernard, Willie Howard, Harry Denton, Edward Bowes, Gene Howard, Frank Coombs, Bess Raypole, Frank Orth, Luciana Lucca, Robert L. Dailey, Al Jolson and George McKay.

The reception committee was Mark Hart, Hal Hughman, Bert Snow and Frank Orth.

It was the first "clown night" (the weekly club feature) that sweethearts and wives had been invited to. The clubhouse held profuse floral decorations, and with the many pretty gowns, gave a bright background for the most pleasant evening a mere man could want.

WORKING 132 WEEKS.

"Well, we've just got into New York after working 132 weeks," said Schrode and Mulvey Monday as they glanced over Jenie Jacobs' desk in the Casey Agency.

"I thought you were in the business longer than that," said a by-stander. Then Walter Schrode explained they had been playing consecutive weeks.

The news flew about the Long Acre Building that an act was saying it had been playing almost three years without a break, and all in this country. "Sully, the barber," came up from the second floor with his soap brush in one hand to see the people, while acts "in the hall" said it couldn't be.

Miss Jacobs, who was lately told by Governor Hughes through an official document that she is a notary public, penned her name to an affidavit made by the couple that they have played all that time, losing but eight weeks for traveling.

"Doc" Steiner said that once he booked an act for—

Dare Devil Schreyer opens shortly as an "outside" attraction at Brighton Beach, L. I. He may give one bicycle leap daily at a ten-cent admission.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirty-seventh of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., June 7.

Dear Mike:

I got a letter today from a feller that signs himself as Loney Haskell, sayin he wants to play my theater if I make the terms sixty forty. He dont say what wages he wants.

I wrote and told him I didn't have no 60 cent seats and no 40 cent ones neither. My highest price is 45 cents, and I aint goin to change my prices to accommodate actors. Find out about him, and if he is an extry good clown offer him L. K.

The Stadium people has put a sign out whereof they state they are goin to keep open all summer, so I suppose I will have to keep open too, or else my customers will get used to goin to The Stadium. My curtain puller says if I run all summer I will have to put in fans, so see if you cant get me some cheap pam leaf fans in New York. One of my actors says my theater has been so cold all winter that he dont think I could get it warm before September if I started now, so maybe a dozen fans will be enough.

The landlord of the Merchants Hotel has been writin to actors before they get here and sendin a price list of his meals and lodgings. When he seen I had Margo and his 40 Marinets actors advertised for this week he wrote and made a bargain to keep the whole troop for 90 cents a day double if they would wash down stairs. Well, when they got in town and he found there was only four live actors with the troop he was hoppin mad because he had cooked dinner for forty people. The durnd fool didn't know that marinets actors is wooden actors and dont eat nothin, and he says I done it on purpose because he keeps the writin paper of the desk where I cant get at it.

Old man Shiveley has started to build his Air Drum and it will be a pretty slomicky concern. The land he is puttin it on is all hills and hollers. He is goin to have the acting stage at one end and borry a couple of tents for the actors to dress in. He has put a notice in the paper there invitin all actors to send catalogs and estimates and is goin to do his own show bookin. I told him if he was only goin to give shows in the night time I could start my show a little early and keep sendin my actors over in the baggage wagon and they could do a show for him if he would pay half the cost of the troop. It wouldn't cost me nothin, because the contracts says actors must play in such theaters and in such places as ordered by the party of the first part. He hasn't took me up yet and if he does his own show choosin I bet he makes a botch of it.

My show this week aint quite so poor as most you send. Chas. Kenna the fakir aint no actor at all. He talks just the same as the feller that sells soap in front of the Court House Saturday nights. I bet he is a tricky cuss and I am goin to watch when I pay him off in case he tries to do some jugglin. I think I will give him a twenty and a five less five per cent.

Adam Soverguy.

HERE'S BILLY GOULD

By BILLY GOULD.

Some more Chicago.

As a guest of Geo. Lederer I saw "Mme. Sherry," and I was generally surprised to observe the way that Elizabeth Murray (from vaudeville) walked away with a good show with an excellent company. Good luck, Elizabeth. Get your sure fire prescription ready for Broadway. The tonic will do it good.

Saw Billy "Devised" Clifford the other day. Billy has just raised two large boils on his neck. (Stealing Jim Jeffries' stuff.)

The Majestic in Chicago is rapidly becoming the "supply house" of the west. Most of the smaller or, let us us call it, less fortunate brother actors, who are "laying off" in Chicago, go to the Majestic during the week and get a new act. It is now a common occurrence to hear some one say "I saw your act today. So and so is doing most of the stories that you are telling, on the Inter State Circuit."

There once was an "armless" editor who was called "a great writer." He also played the piano beautifully. He played by ear.

(Since being introduced to the "Solid Ivory Club" I drop my H's. The above should have read "harmless" editor.)

Here's a new, true one. Two girls with "Miss Nobody of Starland" went up to the ticket window of a five cents picture house and, handing in their cards, said: "Der yer rekernize the profession?" The manager of the five cent house was amazed but, recovering, replied: "With pleasure." He gave them two five cent tickets and, just as they were about to walk away, he said: "Ladies, ten cents apiece, please, for the Actors' Fund." They paid, walked in, saw the films and three vaudeville turns and on coming out met the manager and handed him fifty cents saying: "You shouldn't collect for the Actors' Fund. Give this fifty cents to the Boiler Makers' union."

The Cory Steel plant gave a Vaudeville entertainment at Cory, Ill., four weeks ago. Having no theatre they rigged a stage in the steel pressing room and gave the show at the meal hour, 12-1. At one the audience had to return to work. At 12:58 some joker set the clock back to 12:40. Just then Julius Steger and Co. went on the stage. The one o'clock whistle blew and the hands started slamming and pressing steel. Julius said: "Sh! Sh! Make less noise. I am on THE stage." (Curtain!) To the "Solid Ivory Club": You will not appreciate this bit of supposed humor.

Polly Moran had her will made out yesterday. If she should die suddenly, she wills the week of June 20 at Grand Rapids to Maud S. Ryan.

KEITH THEATRE IN TOLEDO.

Toledo, June 8.

It has been announced that B. F. Keith will erect a vaudeville in this city, to open during next season.

Hallen and Fuller open Sunday at the Miles, Detroit, as the first of fourteen weeks over the summer on the Pantages Circuit.

BILLING FOR FOREPAUGH.

The upper end of Manhattan Island is covered with paper for the engagement of the Forepaugh-Sells Circus, commencing at Manhattan Field next Monday with a lavishness and completeness never witnessed for the appearance of the Barnum-Bailey Show. Every available location is taken up, including the roofs of houses near the viaduct running across 155th Street.

Westchester County is likewise profusely billed, the show playing Yonkers (on the ball grounds) following the "101 Ranch," and up through New England there are several points where the same two shows cross. Tomorrow (June 11) the shows come into day and date opposition in Fitchburg, Mass. They are close together in Springfield, Mass., and in Gloversville, N. Y., where the Wild West played last Saturday, the Barnum-Bailey outfit is due June 27, after making an over-Sunday jump of 156 miles from Danbury, Conn., the longest contracted for by that show (Barnum-Bailey) on the route card just issued.

It is reported that the Forepaugh-Sells business in Philadelphia last week was but fair. The show arrives in Jersey City tomorrow (Saturday) evening on the Central Railroad of New Jersey, stopping between Philadelphia at Bridgeton, Long Branch, Perth Amboy and Elizabeth.

The first newspaper announcements of the show appeared Wednesday morning in the dailies. The fact that a "real, old-fashioned circus under canvas, with side shows, etc.," was coming was played up in the notices as well as the promise of a street parade.

Showmen gave the Ringlings credit for good judgment in making these features the keynote of the campaign. It is nearly twenty years since Manhattan Borough has seen a circus under a "big top." The last time was when the Barnum-Bailey show played on the then vacant lot at 110th Street and Lenox Avenue. This was during the building of Madison Square Garden in 1893.

SELLS OUT FOR TWO DAYS.

"101 Ranch" is working across New England toward Boston this week. It makes a week stand there. Following that date the show will jump through Maine, playing Portland and towns in that trail. Then it doubles back south.

July 1 and 2 the Miller aggregation plays four performances in Newark, N. J. The Barnum-Bailey and Two Bills' shows have both been in the Jersey town. "101 Ranch" goes under an arrangement with the Shriners. The fraternal organization has bought out the Wild West, paying a flat sum for the two days. During the Yonkers stand of the "101 Ranch" Wild West, a camera operator and company of actors from the Pathe Bros. were on the lot and took moving pictures of the show. These pictures are to be exhibited, including the counterfeits, in France, as sure-enough pictures of American western life.

CHICAGO'S LOCAL SHOWS.

Chicago, June 8.

Tiger Bills' Wild West and Col. Geo. Hall's Circus, combined, migrate these days from lot to lot in various parts of Chicago. This is a favorite field for small shows each summer.

BIG BOSTON WEEK.

Boston, June 8.

Barnum & Bailey's circus pulled out of here Sunday after a week of big business. They "sat 'em on straw" every night, and had to herd the overflow in the rings and on the stages for the hippodrome acts.

Bill Hesse, of the Four Comrades, comedy acrobats, came back into the act in Boston, recovering from a badly sprained ankle.

Harry La Pearl added a "Halley's Comet" gag to his clown act, making a hit.

Jockey Elmer Brooks was laid off two days in Boston with injuries received when his horse stumbled.

Among the good laugh-getters was Pat Valdo's "joy ride auto" in the clown turns.

The old "Big Top" was used in the Boston week, pending arrival of the new one ordered to replace the canvas burned in Schenectady.

Out of Boston the B. & B. was routed for Lynn, Salem and Lawrence.

On Thursday night of the circus week sixty of the artists went up to the big new home of Boston Lodge of Elks, No. 10, and entertained and were entertained. It was a Ladies' Night at the home, and there was a big crowd of Boston brothers and their feminine guests present. The circus Elks did their share toward the amusement program. Among those contributing were Harry La Pearl, song, talk and dance; Fred Egner, ballads, and Adolph Kenyon, life and tin whistle specialty.

Miller's "101 Ranch Wild West" is billed for Cambridge, June 17, the first tent outfit following the Barnum & Bailey show to Greater Boston.

Orville Jones, out of the Buffalo Bill show, quit being a cowboy in favor of joining the army, in Wheeling last week.

"GOV." ROBINSON LOSES SUIT.

Cincinnati, June 8.

Judge Hunt has decided here that "Gov." Robinson must turn over to his daughters the stock left by their mother and held for them by him in trust, together with \$30,000 in dividends. The decision is a partial victory for both parties, since the court does not allow the daughters the entire amount of accumulated dividends, but only such dividends as have accumulated since the daughters specifically repudiated a trust agreement with him, about two years ago, following the "Gov.'s" marriage to Maude Logan, his nurse.

The entire dividends would have amounted to about \$160,000. The judgment is only \$30,000 as against this considerable sum. Counsel for "Gov." Robinson declared his client had determined to carry the case to the upper courts on appeal.

SLIM INTEREST IN SALE.

Little interest was evinced among New York showmen in the public sale of the Norris & Rowe Circus, to be held at the Wallace Circus winter quarters in Peru, Ind., tomorrow (Saturday). The general conviction was that all arrangements had been made for "Gov." Ben to acquire the property, and the presence of small bidders would not count for much.

DEATH CAUSES SPLIT.

The Four Deike Sisters, through the death of Hedwig Deike, have separated. Ella and Argest Deike (manager) will return to Germany, while Kate and Irma have framed up an act with Al Olifan, at present a clown with the Barnum-Bailey show. The new three act will remain with the Barnum show for the rest of the season.



WALTER KELLY AT JEFFRIES' TRAINING CAMP.

WALTER C. KELLY ("The Virginia Judge") in the Calfordian wilds, where he has been billing since his can-canville bookings terminated some six weeks ago.

"The Judge" promises that Jeff will "tuck the negro away" in about fifteen rounds, having seen Johnson work. This photo shows Walter "Telling the Tale" to the camp. In the picture among the retinue are Jeff and his brother, Joe Chevalier, "Farmer" Butts, Sam Berger and Walter, with one foot on the chair.

The camp is situated in an ideal spot, says Mr. Kelly. It is in the Santa Cruz mountains among a big grove of cottonwood trees, on the bank of the San Lorenzo River. The camp wakes up at five a. m., and "taps" sounds at nine.

"Jeff" is in great shape, states "The Judge," and working along with the champion has brought Walter down to the prophecies of a gazelle "diving." Venus, adds Mr. Kelly. He will attend the big fight as the host of a party of six in ring-side seats. The latter part of July the U. S. will lose the best advertised Virginian ever had, as Walter leaves for Australia, and a leg for the London to continue around the world, stopping off at South Africa, and returning to Broadway next summer.

CIRCUS AND AVIATORS CLASH.

Sioux City, June 8.

The poor circus man has a new element of opposition to contend with these days, flying machines having been added to everything on earth to make their pathway anything but as glorious as some folks think it is.

The Hagenback-Wallace Show wants to play here June 27. When Contractor H. L. Massey reached town last Friday he found the business men who are backing the aviation meeting which starts two days later are opposed to the coming of the show.

Mayor Smith and City Clerk Baldwin have held up the license, and the circus people propose to fight. The city ordinance provides a license fee of \$1,000 for circuses, but shows have only been charged \$150 in the past. It is proposed to press the limit, and the Hagenbeck-Wallace people, while desiring to avoid friction, say they will show the town on the date routed and believe that the city cannot collect the thousand.

Chicago, June 8.

R. M. Harvey, general agent of the Hagenbeck-Wallace Shows, was in town on a special mission last week, and reports the business with his show, town for town, better than it has been in any previous season. He attributes this to the excellent condition of industrial and commercial enterprises and the fine crops which the farmers in the middle west harvested last year.

The show plays practically the same route each year and an exact line on business is thus obtainable. Mr. Harvey states that the billposting plants are carrying so much commercial advertising this summer it has been impossible to obtain all the space which his billers would like to use in a majority of the towns so far played. In consequence the saving in printing bills and posting service has been a compulsory item of profit for the combined shows.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE. ORPHEUM.
Paula Edwards.
Melville and Higgins.
Tom Waters.
"Goshu Girls."
Hayward and Hayward.
Hawthorne and Hurt Brothers.
Adonis and Dog.

ALHAMBRA.
Norworth and Bayes.
"Little Stranger."
"The Love Waltz."
Bowers, Hinkle and Co.
Cross and Josephine.
"Cadets" de Gascogne.
Pantzer Trio.

BRONX.
Julius Steger and Co.
Eugene and Willie Howard.
Golden Trompe.
Gordon Eldrid Co.
Cullin, Steele and Carr.
Victoria Four.
The Vixens.
Valdare Troupe.

MAJESTIC.
Ella Proctor. Oris and Co.
Billy Gaston and Isabelle De Armond.
John W. Rausone.
"The Leading Lady."
Kathleen Clifford.
Four Clowns.
Eames and Crawford.
Harry Atkinson.
Boers and Herman.

CHICAGO.

AMERICAN.
"The Dredlet."
"Broncho Busters."
Richard Carle.
William Courtleigh and Co.
Cresce Carleton.
Gannon and Bailey.
(Others to fill.)

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York.

Paula Edwardes, Fifth Avenue.
Adonis and Dog, Fifth Avenue.
Ida Crispi, Brighton Beach Music Hall.
Walter and Georgia Lawrence, Brighton Beach Music Hall.

The Hanlons (of "Superba" fame), Henderson's.

Four Musical Millers, Henderson's.

Taylor, Krantzman and White.
Singing and Piano Playing.
16 Mins.; Two.
Brighton Theatre.

The west has sent some pretty good trio acts along this way lately, but Taylor, Krantzman and White, who have worked throughout the west as the "White City Trio," will come pretty near "cleaning up" on their western rivals once this trio locate where the Broadway public can look them over. These boys carry that western ratskeller experience with them that makes an eastern audience so easy to handle, it's a shame to bother with grease paint, and along with that tote around three voices bringing back memories of "That" Quartet, noted for volume. Their routine is constructed to please the whole house. They deliver it like the typical western entertainer who knows. The three make their entrance with a song, going right into a duet with Taylor playing an accompaniment on the ivories. From this they pass quickly from one solo to another, finishing up with five minutes of "rag" that makes about the best number ever introduced east of the Rockies in the way they offer it. The three boys wear different kinds of clothes, which might be corrected. And the speech by White, when it looked as though the show couldn't go on, wasn't wise, for the audience wanted more singing. After White's little talk, they lost interest. The three took several bows, scoring a well-deserved hit. After all the others have played the big city straight, place and show, Taylor, Krantzman and White can follow them in and still take the record, for they are natural entertainers with real voices. *Wynn.*

"The Musical Suffragettes" (5).
17 Mins.; Interior.
Henderson's.

Five young women play musical instruments (including a somewhat weighty young woman, who manipulates a piano and the drums. She was formerly of the Boston Fadettes. There may be others in the quintet from the same organization). The remaining instruments are cello, violin, cornet and trombone, composing a small though regulation "lady orchestra." After solos by each, and a duet from the cornet and trombone, the turn is concluded with a medley by the five, the drummer interjecting her original "business" of grabbing all the traps that may be found in reach. For her solo the drummer girl tickled the keys, singing simultaneously. It is the sort of act that will always get over, for the music will be liked. The finish is a strong one with that drummer young woman—and there are the girls! *Jess.*

Mlle. Polaire.
"Le Visiteur" (Dramatic).
20 Mins.; Three (Interior).
Hammerstein's.

By Tuesday evening Polaire's "Apache" dance had been toned down, almost to the point of respectability. Opening Monday afternoon, this Frenchwoman gave a dance of that character that secured "the opening" probably wanted. It was a corker in the "Apache" division, more daring than anything yet seen in New York of the same kind. In "The Visitor" there is nothing but the dance. Up to then, Polaire received no applause on the Roof Tuesday night. When the dance and piece were over, a couple of curtains to perfunctory applause, mostly from the boxes, were taken by this girl from Frenchland, who lives close to her "ugly" billing when in repose, but her face lightens up during the sketch, offsetting previous impressions. A small waist is disclosed by Polaire as an added attraction. For what success Polaire, her kin or friends believe she has met with in New York, thanks may be tendered William Hammerstein. Mr. Hammerstein "made" and "put Polaire over." He obtained for her the wondrous and prodigious amount of preliminary "booming," more than any vaudeville attraction ever received on this side, and Mr. Hammerstein "handled" the debut so skillfully that Polaire is bound to have a vogue in New York. For the Roof the act looks like an all-summer star draw, but if she will continue so with the "Apache" drawn in under a tight rein remains to be seen. However, when the indications tend towards a light box office delivery, a few wraps may be let out once again. As for the sketch, spoken in French, there is little difference between it (barring the "Apache" and a midnight burglar instead of a bandit) and Guerrerro's "Rose and the Dagger." As well could this piece have been given in pantomime at Hammerstein's, down stairs or up above (particularly on the Roof), but as well also could the sketch structure have been thrown away, and the "Apache" only left standing. Without it, in England or America, there remains no doubt that Polaire in the vaudeville parlance, would have "fopped." *Sime.*

The Jordan Sisters and Co.
Wire.
10 Mins.; Full Stage.
Brighton Theatre.

Two girls and a man have one of the best appearing tight-wire acts uncovered this season. The man is an expert on the thread. Besides doing most of the ordinary stunts shown by the wire artists, he offers some tricks that seem almost impossible. One in particular, a handspring in the center of the wire, will equal anything ever attempted, but Jordan goes about it as though he were on the ground. The girls make a corking good appearance, but do not depend on this to pass, and show some extraordinary team work for women of their size. For a finish one of the girls swings at full speed in the center of the wire, then made slack. This is done without the balancer and makes a good closer. The Jordan Trio have one of the best wire acts on the market. *Wynn.*

Lil Hawthorne.
Songs.
21 Mins.; One; Two; Three; One.
Bronx.

With her English chorus songs, and some new costumes, Lil Hawthorne breaks into New York this week, billed as an English act. Anyway, Lil has lived in England long enough to be a non-citizen, though American born. As said before, Lil has the chorus songs. And what's more, the shapely girl made no mistake in selecting her songs. Every number has a very pretty melody, and they are placed right. For a finish Miss Hawthorne uses a semi-pathetic ballad called "Don't Cry, Little Girl," that took the Bronx audience by storm. She appears first in evening dress, singing "Come, Come, Come by the Drum," which Miss Hawthorne had them all singing in England. The song is a catchy one, and the audience liked it, but they remained rather quiet after it was finished. Second, Lil sings her "Monte Carlo" number, also a "big noise" in England. She wears knickers for this song. When finished no doubt remained about the success. The Spanish number came next, evidently a new one. The melody carried it through very well. During the four songs Miss Hawthorne does not change her manner, except slightly at the last, where she is dressed as a London boy. The singer from across is going to please wherever she plays on this side. Changes a trifle faster wouldn't be bad advice for Miss Hawthorne to take. *Jess.*

Harry Tate and Co.
"Flying" (Comedy).
16 Mins.; Full Stage.
Oxford, London.

Along with the times, Harry Tate has taken up flying as his latest travesty laugh producer. As Tate explains it, he has wagered the drinks he will make a ten-mile flight. In order to win the drink Harry has spent \$25,000 in preparations. The village is alive with the news that one of the neighbors is to make a great flight. To honor the aviator, the mayor with the town band calls to bid him good speed. The band is a cornet and a bass drum. Their duty is to see that the mayor does not deliver his address. Each time they strike up "Has Anybody Here seen Kelly?" and the manner in which it is done makes it very funny. There are many little bits that are laughable, but the real comedy is derived, as in "Motoring," from Tate's cross-fire talk with his chief mechanic. The machine is on the stage. The comedian's explanations of the various parts with the mechanic's side remarks and skepticism about its flying carry the laughs along in a continuous string. The finish, which should be worked a bit stronger, comes when the aviator gives the signal to let go. The machine collapses. In its first week at the Oxford it ran well. A few weeks will take the wrinkles out, and make it a smooth running, continuous laugh producer. Mr. Tate has a valuable piece of property in "Flying," as he has in "Motoring."

Clark Brown, general manager in New York for the Bennett Circuit of Canada, left this week for a ten-day vacation, during which he will visit his home in the middle west.

Richard Carle.
Monologue.
20 Mins.; Two.
American, Chicago.

Chicago vaudeville is just the place for Carle to lay off between musical comedy engagements. He is the most popular star in his line Chicagoans have ever seen, and in vaudeville his personality can hold sway without let or hindrance. He can articulate the lyrics of a song without making any pretense of singing, lash his limber legs into frenzies of motion without being accused of dancing, and tell stories, physically illustrated, making Chicagoans believe he is putting across just about the best vaudeville stunt they have ever seen. What would be the result of his efforts in vaudeville outside of Chicago is of little present consequence, for it is not likely that he will proceed farther than his current engagement of two weeks; he is under contract to return to musical comedy at the Cort within a month or two. An easel to announce the titles of his songs was the herald of his actual advent, and when the olio drop was raised a table, chair and Carle were disclosed in "two." While seated he sang "I Lead An Awfully Lazy Life," a song used by him from "The Echo." Three very clever monologue incidents intervened before he sang his second song "A Lemon in the Garden of Love," another of Carle's former musical comedy favorites, and then he turned to dancing. When he made his second exit the olio drop was lowered, he was urged to a couple of bows and then the applause stopped, indicating that the audience Monday night assumed that his act was at an end. But the card on the easel cried out "Foolishness." After a dead wait, accompanied by extreme quiet, Carle came forth and sang a song which well matched its title; cleaning up thereby the most applause and heartiest laughter he received for all his effort. Carle made good, as every Chicagoan who witnessed his vaudeville essay will testify. *Walt.*

Dave Ferguson.
Monolog.
15 Mins.; One.
Fifth Avenue.

Shifted from "No. 3" to next to closing and following the melancholy sketch, "Love's Understudy," a tragic story calculated to choke off all cheerful spirit for a week, Mr. Ferguson had his own troubles to get started as a polite "single" entertainer at the Fifth Avenue. A word or two of humorous allusion to the sketch gave him a start, and a medley with lyrics making a continuous comic story on the topic of "suffragettes," established him fairly. Then a story or two with a touch of "spice" started a few laughs. A comic ditty about the advantage of the six-months' polar night with capably devised incidental business made the finish. Under reasonable circumstances Mr. Ferguson will hold down any position on a first-class bill, but "Love's Understudy" left him an audience fairly shaken with horrors, and a success would have been an impossibility for him or any other polite "single." Monday night he was a victim of circumstances. *Rush.*

M. Shea's new house at Toronto opens August 1, when the next regular vaudeville season will commence there.

**Maria Lo's "Dresden China Tableaux" (6).
14 Mins.; Three.
American Roof.**

"Representing art in Dresden China" may be passing over high stuff to vaudevilliers, though the first night crowd at the American Monday evening should have had some appreciation of what was being attempted. It again brings the question down to the point that if after seeing upon the stage everybody undraped who would undrape, is there any use now to "cover up" in art poses or anything else? In two or three of the Dresden representations, there was nakedness, and in "The Vase" the house seemed to overlook that the young woman inside of it was about stark naked. Again in the final picture, "Maria Theresa," two of the girls gave the audience a glimpse of everything they owned above the waist line, but it started nothing, for the highly educated variety audience must now be shown everything there is to see. The first pose, called "Pierrot and Pierrette," was pretty and artistic. "No. 7," programed as "The Clock," was even more so, giving the imitation of pretty brie-a-brac fully, but "No. 8" was the cream a la bareness. Long waits between poses, caused perhaps by the small stage on the roof, and an inevitable encore curtain raising after each grouping, slowed down the act. It's a nice number. That will let it out, unless they all "strip" without any stops. *Sime.*

**Albert Hole.
Boy Soprano.
14 Mins.; One.
Fifth Avenue.**

Albert is a nice looking English "kid," just trying at New York vaudeville. His is an unpretentious offering—the singing of parlor ballads in his high, sweet voice, the applause coming with the top note at the finale. The youngster wears short trousers and boy's evening clothes. He is younger than was Laddie Cliff when the latter first appeared over here, but, has neither the dancing nor comic songs of the red-headed youngster, and so goes down as a "cute" parlor entertainer, making a special bid for the approval of women auditors on the score of youth and saulful singing. They liked him at the Fifth Avenue. *Rush.*

**Hilton and Lewis.
Comedy Singing and Talking.
18 Mins.; One.
Plaza.**

This team consists of straight and comedian, the latter playing the part of a well-dressed Hebrew without crepe hair. They start with a medley of songs, containing a few that don't belong, serving to make the whole draggy, but the finish covered up the defects, and this gave a good opening. For a finish the "straight" gives an imitation of Harry Lauder, in kilts. The comedian joins him in the chorus, also wearing kilts, and the pair dance the finish. The act preceding (McDonald Sisters) also finish with the same idea, using a different song. This harpered the men somewhat, but at that they scored one of the hits of the bill. While they will pass in an early position on a large bill they will find plenty of room for improvement before they look for a better spot. *Wynn.*

**Alexander and Scott.
Singing.
12 Mins.; One.
Brighton Music Hall.**

The team on their return to vaudeville have succeeded in framing an act that always will be rated among the neatest. The blackface turn has many points to make it a feature anywhere. Of course, the fellow who wears the woman's clothes is the big surprise, as before. Two gowns are worn by him, the first a street dress. He changes this later for an evening gown. This fellow may be called the blackface queen, and everyone will believe it. The songs seem to be the least part, but the "Mandy" number is the best. The "straight" man also has an easy style of sending his songs over, and plays up to the "lady" excellently. All the act needs is two songs, besides "Mandy." The removal of the man's wig at the finish will always take care of the applause end. *Jess.*

**"The Old Soldier Fiddlers."
Musical.
16 Mins.; Two (Special Drop).
Fifth Avenue.**

In the matter of "kind applause" "The Old Soldier Fiddlers" perform an operation akin to taking candy from a child. Two Confederate vets. with the cross-bar flag of the rebellion fluttering over their heads and three ancient "boys in blue" under the Stars and Stripes (both flags being agitated by electric fans) were more than enough to start thunderous applause. Even the setting of a poorly painted drop showing a scene on the battlefield of Gettysburg during a reunion of the veterans started the pit-pats. After the quintet had played a number of old-fashioned tunes and closed with one of the boys in blue waving a handkerchief-size flag, another let down to cover the back-drop and a gray and blue shaking hands while they held a banner reading "One country—One Flag," there was nothing to it. The audience applauded itself breathless. At that the act is an entertaining novelty. The very obvious fact that the vets. are genuine helps a good deal to that end, and a bit of modest, humorous talk by one of the G. A. R.'s was well received. *Rush.*

**Higgins, the Great.
Jumper.
13 Mins.; Full Stage.
Plaza.**

Higgins is not new to this country, having appeared over here several years ago. He carries an assistant, who makes up evidently for comedy, but fails to get any over or even attempts to do so. The stage is set with chairs, tables, a full sized can and a piano. Higgins starts with some small jumps over chairs, placed several feet apart, and for a finish jumps over the top of the can from a table. This is a dandy trick and brought solid applause. He uses weights with each jump, and doesn't "stall," making every leap the first attempt. With some comedy by the assistant, and there is plenty of opportunity, the act would go much better. As it is Higgins has a novel turn. *Wynn.*

**Lee Harrison and Barney Bernard.
Talk.
One.
Fifth Avenue (June 2).**

Thursday evening of last week Lee Harrison and Barney Bernard concluded to "show their act" to New York. They did so, at the Fifth Avenue, with undoubted success. Mr. Harrison is the "straight." Bernard posed as a Hebrew merchant from Bridgeport, Conn., wearing the make-up he had in "The Silver Star." With the two principals, and the excellent material, they had no difficulty in scoring early. Once the audience was gained and the artistic Hebrew characterization of Mr. Bernard grasped, the laughs became almost boisterous, holding up the conversation at three or four points over Bernard's sallies. His Hebrew is one of the most enjoyable upon the stage, drawn true to life, in looks, gestures, expressions and speech. Mr. Harrison was the "fly" salesman, taking the "out of town merchant" around to "see the sights." One of the neatest endings a new act has appeared in New York with for a very long time clinched the success the couple of clever fellows had met with from their entrance. The act in its entirety is one adaptable to any town played, and will fit in accordingly through that, making it a sure fire comedy number, clean and quiet, without "horse play" or "parodies." Messrs. Harrison and Bernard are well known all over the country, having toured for the past few seasons as featured principals of New York's best known musical comedy productions. *Sime.*

**McDonald Sisters.
Singing and Dancing.
8 Mins.; Full Stage.
Plaza.**

The McDonald Sisters are a little ahead of the majority of "sister acts" and a little behind the best. Both girls are exceedingly pretty and carry smiles that are grouch destroyers. They open with a song, after which the larger of the two does a toe dance. She passes nicely, a fair showing. For a closer the smaller McDonald sings "When Highland Mary Does the Highland Fling." For this number she wears kilts, and is joined in the second chorus by her partner, also in Scotch costume, when the two dance the finish together. The song should be replaced with something more up to date. The larger of the girls is a good dancer, and should break her sister into a routine of steps to do either alone or in company with her. Both have pleasing voices and opening the show, a poor spot for two girls, they left a good impression. They would probably have done much better if given a better position. *Wynn.*

**Caroline Dixon.
Sons.
9 Mins.; Two.
Small Time.**

Caroline Dixon sings three songs, and is allowed half the stage to help the act along. Time and space can not help the girl. Caroline has a good voice, but she is not for vaudeville. *Jess.*

**"Love's Understudy."
Dramatic Sketch.
23 Mins.; Full Stage (Interior).
Fifth Avenue.**

It's against all vaudeville rules, and kills a whole evening's light entertainment effectually, but even at that Richard Fletcher's character sketch is a powerful bit of dramatic work. The story of the wretched little shopgirl is a bare, sordid tragedy, as brutal as a transcript of the morgue record or police blotter, but it is acted with consummate skill and exercises an irresistible appeal. Emily (Ethel Browning) is a pathetic figure of a shop girl in a New York millinery establishment. She is deeply in love with Joe, a husky man of all work about the place, loving him not wisely but too well as is delicately indicated in the dialog. The two were to have been married under his promise, made in the light of an expected event. All goes well, or promises to, until the advent of Miss Gordon (Winifred Voorhees), a "Broadway show girl" temporarily keeping the wolf from the door by working as a model in the hat shop, pending the opening of a new piece. Joe "falls for her" and in a scene that fairly quivers with emotion on the shop girl's part he brutally deserts her in favor of the coryphée. Driven to desperation, the shop girl kills her faithless lover as he is about to "keep a date" with her rival. Miss Voorhees plays the superior, lofty show girl model in a manner to rival the classic creation of Rose Stahl's chorus lady. The role is without sympathy, but it has a certain hard, worldly humor. Rockcliffe Fellowes' playing as Joe is the acme of unpretentious art. Without a trace of obvious "acting," he makes the conscience-stricken but disenchanted man wonderfully, terribly real. Miss Browning held principal place in even this fast company, displaying emotional powers of extraordinary quality. The sketch is worthy of the late O. Henry in story interest and the playing worthy of the best efforts of the little company that played a series of sketches at the Berkeley Lyceum under direction of Arnold Daly. It is in short an artistic triumph—but vaudeville does not care to have its feelings harrowed so completely. *Rush.*

**Wedden and Conrad.
Musical.
10 Mins.; One.
Brighton Beach Music Hall.**

One fellow plays the violin, the other helping with a piano. The start is made by the violinist, who plays a five-minute selection that should be cut down, as he only begins to make it score toward the finish. His style of putting a violin act over ought never fail him, but his hair isn't long enough. He has the head shake down to a science, but without the flowing locks the business seems lost. For a second number the piano player sends over a "rag" that sounds fine. He is all there. The finish again features the fiddle man, who plays a "drunk" at the same time, giving a "rag" on the violin. While this is well done, perhaps a comedy make-up should go with it. Both appear in evening dress. Both have enough musical ability to frame up an act that ought to be liked. *Jess.*

(Continued on page 16.)

Webb's Notions.
Musical and Transformation.
16 Mins.; Full Stage (Special Scenery).
Bedford, London.

Webb's Notions will have to be compared to Dick Staley's transformation acts. In the comparison Webb suffers. The transformations are all right in a very pretty scene, but they are not done with the speed, nor have they the finish of a Staley act. There are seven people and music of various descriptions between the transformations. There is too much walking on and off stage, which tends to hold down the speed. Several costume changes are shown by the men. But one woman appears in the act. The changes are neat and new looking. Some money has been invested in the act. Webb himself can dispense with the "Mephisto" and the "miser" characters; also one or two others which mean nothing to an audience. The act really becomes a hit after everything is all over. Then the seven people line up with the brasses, and play a Sousa march. From this might be suggested the idea of doing away with the transformations and putting on a neatly costumed straight musical turn, which would suit the managers as well as the audience, perhaps much better. There is little chance for the production as it now stands. It will be impossible to secure the amount of salary necessary to run the act at a profit.

Albert Le Fre and Co. (4).
"The Village Store" (Comedy).
18 Mins.; Full Stage.
Bedford, London.

Aside from the fact that the piece has a miserably weak finish, and that, at times, it drags closely to "business" in Karno's "Dandy Thieves," "The Village Store" has the foundation for good, broad, laughing possibilities. As now worked it does fairly well, but will need building and patching up in several places to make it right. The scene is in the interior of a village store. The comedy is in the various costumers, and their manner of purchasing, as well as selling them by Albert Le Fre, a good comedian, who handles himself and the material well. The broader effects are gone after, though not over roughly. There may be four people employed, each doing two or three characters. The finish must be bolstered up. It is not nearly strong enough, for what has gone before, and much depends upon a big laugh at the curtain. It remains with the artists to work the laughing possibilities out properly. Upon this depends the ultimate success or failure of the skit.

Glen Ellison.
Songs.
11 Mins.; One.
Henderson's.

Using the English "Johnny" idea as to dress, Ellison sings three songs, each pretty in melody. Glen hands them over in a way that shows he is accustomed to it, having a style that should send him along. Using two lively songs with a quiet one between, the singer has an act that will please anywhere. The quiet number he uses is another one that will help to make Mendelssohn's "Spring Song" famous. Ellison has a corking voice, and wouldn't be such a bad little fellow to handle audience-join-in-chorus songs.

Jess.

"An Old Maid's Baby" (Comedy).
17 Mins.; Full Stage.
Fifth Avenue (June 5).

The program gave Edward Paulton credit for owning "An Old Maid's Baby," but did not mention the names of the three people in the sketch. The story tells of a man and wife who have been separated for some time. The scene is laid in the wife's apartments where she lives with her sister (the old maid). It is the wife's birthday. Her sister has notified the husband his wife is the mother of a baby boy. He is expected that very day. The wife becomes aware of the visit through the arrival of several packages containing baby's clothes. The sisters try to plan a story for hubby. The scene between husband and wife contains the greater part of the act's comedy. She becomes involved in several funny predicaments while explaining why the child can't be seen. Finally they become reconciled, and the sister, who has been out trying to borrow a baby, returns at the finish with twins. Upon hubby asking whose children they are, the wife replies they belong to her sister. The piece contains a good theme and has some bright lines. The opening contains a few minutes of useless talk. The women play well, the wife especially. With a little doctoring "An Old Maid's Baby" should round into a good comedy sketch.

Wynn.

City Comedy Four.
Singing.
19 Mins.; One.
Henderson's.

Billed as an up-to-date comedy act, the four probably only have one let-out. Possibly this bunch (at least on this side) is the only one that would go back far enough to dig up the style of an act they are showing at Henderson's this week. They have selected the characters from the act now being done by the Empire Comedy Four abroad. Probably the only way in which this act differs from the rest of the "rough-house" quartets is that the others have forgotten some of the rough stuff that goes to get laughs. The City Comedy Four have not overlooked anything. For kiddies' matinees the act ought to get away splendidly, though there were some who laughed at Henderson's.

Jess.

Fitch B. Cooper.
Mimic.
14 Mins.; One.
Fifth Avenue (June 6).

Cooper as a "rube" keeps up an incessant line of talk, interrupting himself occasionally to fit in an imitation of some kind. His best bit is with a saw and a piece of wood, out of which he secures some musical notes. The talk is anything but entertaining, and without a change in voice from start to finish, soon becomes monotonous. Imitations of an engine's whistle and of different animals are well done, but not strong enough to pass alone. The good Cooper derives from this is spoiled by his talk. He might slow down on his chatter. While some of it sounds passable, he talks too rapidly for any audience. To pass in the big houses Cooper will have to strengthen up considerably.

Wynn.

Knight Brothers and Sawtelle.
"The Fellow With the Green Umbrella" (Comedy).
20 Mins.; Full Stage; (Interior; Special Drop).
Kedzie, Chicago.

Aaron S. Hoffman has provided Knight Bros. and Marion Sawtelle with a corking good comedy sketch, in which mistaken identity and mixed motives get laughs all the way through. The Kedzie booking was made for the original production of the act. There is just plot enough to sustain the interest and keep the characters fitting in and out, maintaining action and providing excuse for the farcical antics of one Knight, who has a capital idea of compelling laughter. Once matters are straightened out, the trio close with a "conversation song" oddly introduced and put across with extreme cleverness, the finale being an eccentric dance number in which the three participate. Miss Sawtelle is a splendid "straight," her method of reading lines and her peculiar voice intonation adding force to every point and bringing out with directness every curve of the intricate complications. The Knights play with fine comedy effect and the result of combined effort and excellence of the media forms an interlude which kept Kedzieites in uproars, and portends success for the act in whatever bills it may be shown.

Walt.

Mrs. Haffron.
Songs.
15 Mins.; One.
Small Time.

A first-rate appearance and a novel dressing arrangement start Mrs. Haffron off nicely, and she does well up to the middle of her last song. This has a neat set of lyrics with just a touch of daring in them, but is spoiled by too many repetitions. One evening she sang six verses with accompanying choruses—too much for the patience of the audience. The dress, worn through the entire act without change, is a thin draped affair of pink, with one side of the skirt hitched up to give a glimpse of a shapely calf, and trimmed profusely with rosebuds. If Mrs. Haffron had known when to stop with her last song, she would have left a pleased and satisfied audience. As it was, she wore her welcome out. She is the wife of the ex-billiard champion.

Rush.

Nina Esphey.
Banjo.
14 Mins.; One.
Small Time.

Miss Esphey's face is her fortune. She has a particularly bewitching smile, guaranteed to win her admiration if she knows how to work it. The banjo playing is of the usual sort, well done, but as always, a pretty light foundation for a single. However, Nina's pretty, fresh youthfulness will carry her through on the small time.

Rush.

Goff ("Chicken") Phillips, the blackface comedian, was with the Alice Lloyd Show on its Canadian tour. At Montreal last week Fred McNaughton (The McNaughtons), led Mr. Phillips to a church, threw some water in his face, and said "Now your name is 'Murphy.'" Goff was called Murphy around the theatre for the remainder of the week.

Madam Chung and Co. (16).
"The Dragons of Wrath" (Chinese).
40 Mins.; Full Stage (Interior).
Keith's, Boston.

One of the most elaborate vaudeville productions ever offered in this new spectacle of Loie Fuller, featuring Madam Chung, the diminutive actress from the Pekin Imperial Theatre, appearing in this country for the first time. After one has recovered from the dazzling succession of artistic and novelty effects which are run with great rapidity through the piece, one feels that "The Dragons of Wrath" will be a success. It has light and color effects bewildering in their richness and variety. The Chinese theme, introducing considerable Oriental acting, is carried out in a novel manner that will appeal to the vaudeville taste, which demands something new. The play is the headline and closes the bill at Keith's. Monday afternoon it over-ran the schedule, taking nearly 55 minutes. For the night run it was compressed into 40 minutes. No encores were taken. The audience applauded various specialties warmly and gave liberal applause at the close. The piece is in one setting, showing a Chinese palace interior with a throne placed against the middle of the black back drop. Chinese ornaments and decorations line the sides, but the stage center is open. The five principals, all Chinese, are: Princess, Madam Chung; Prince, Hung Lou; Prince, Yangste Chin; Royal Attendant, Mr. Wu; Small-foot Aristocratic Lady, Miss Sing Toy. The principals are direct from China. Seven Chinese attendants from New York and four American girls from Loie Fuller's own dancing corps are in the number. The play is in three parts. The second part is the fete, consisting of eighteen Oriental and Occidental specialty numbers. For an epilogue the company comes to the footlights. Mme. Chung recites a pretty verse in English, and throws flowers to the audience. The Chinese acting is almost weird in its novelty. As the talk is all Chinese the absence of synopsis on the program Monday kept the audience guessing to follow the plot. Mme. Chung has a mobile, highly intelligent face and reads her odd-sounding lines in what is doubtless the accepted Chinese dramatic manner. Disguised as the meaning is on account of the very foreign tongue, the audience receives the impression of a finished performance. There is much comedy in the opening part and a vast deal of prancing about and gesticulating and delivery of Chinese vocalism. Some of the eighteen numbers in the fete are wonders. The Chinese lady (Miss Sing Toy), playing the Chinese piano and singing, is odd. Hung Lou (the fat Prince) sings and dances grotesquely. Sybil Maitland and Bernice Tupper give barefoot solo dances with veil and light effects that are wonderfully graceful. Oddities were the "snappers of light," the "Crazy lights of Jo," and "Magic Lights." In the latter flowers and animals were thrown on canopies held by the Princess.

Birge.

"Dynamite," the trick pony with the Leon Morris' dog and pony act, died June 3 at Rockford, Ill. The pony was 32 years old, and was the leader of the act for twenty-nine years. Another pony is being trained by Mr. Morris.

THE SUMMER WIDOWERS.

At the Broadway Theatre last Saturday night New York's "wise bunch" saw "The Summer Widowers" for the first time. Anyone not interested in the production will not care to see it the second. It isn't a poor evening's entertainment, though by no means is it a good one. Built for the summer time, it may pass during hot weather.

Lew Fields has married "The Midnight Sons" and "The Jolly Bachelors." He whisked the husbands from their wives at Atlantic City, brought the men to New York, and called them "The Summer Widowers." The wives were suspicious, engaging a female detective to secure evidence against their spouses. That is "the plot." The wives are so unimportant one must turn over the program page to discover who they are.

The second act's opening scene, a "flat house" showing nine apartments exposed to the audience, in three tiers (not unlike Pat Rooney's "Hotel Laughland"), consumed more minutes than any other single scene, and contained the least of the entire show. "Comedy" was striven for in the contortional exploits of Vernon Castle.

"The Summer Widowers" should have been called "Vaudeville." The "specialties" were the hits. The second scene is the interior of a delicatessen store. Lew Fields takes temporary charge of it. For comedy, he uncovers a large block of cheese, whereupon everyone must perforce hold their noses, for has it not been ever thus with a cheese? And when Mr. Fields thinks there is a chance of the laughs dropping off, he grabs Charles Judels by the hair. At \$2 per Broadwayites do not look forward to cheese comedy. Some punning on "wurst" was little better.

The first night gathering likewise proved how familiar they were with Ned Wayburn's dance steps. About the only dancing to start anything like real applause came at nearly the end of the performance when the Hyde Troupe and the Hess Sisters displayed their work, each act scoring.

The Jackson troupe of dancers, a foreign turn, showed several styles of dancing, having an odd arrangement in the "flat" scene when each alternately played at the piano. This rather novel hit was lost through the general disorder of this particular scene.

The familiarity of everything extended to the "big finale" of the first act, a "bathing scene" devised by Frank D. Thomas. Year after year, or summer after summer, Mr. Thomas finds a manager who wants that "bathing scene." Now it is elaborated upon until "The Summer Widowers" have quite a realistic representation.

In the music, which A. Baldwin Sloane wrote (excepting the numbers sung by Irene Franklin), "reminiscent" commenced with the opening of the piece and never stopped. The first chorus sounds like "At the Waldorf" from Jesse Lasky's act. When Maude Lambert sang the tuneful hit of the score, "Oh, You Summertime Romeo," it was not a long stretch of memory to recognize "Yip-I-Addy." Earlier with the chorus warbling "We're Looking for Something in Peaches," Harry Von Tilzer's "Taffy" came bounding back.

The song hit of the show, "Those Were the Happy Days," led by Fritz Williams, reached that goal through having strains

of the big "coon" successes at the old Weber & Fields Music Hall in it, backed up by the "watermelon chorus."

A couple of "novelties" were linked to "numbers." While "Flying High" was sung, some strings from the stage to the balconies bore four small airships. Girls came on wearing these on their heads, after the style of the "battle ship scene" in Ziegfeld's "Follies." "Flying High" and the "air ships" did a double somersault. The strings had suggested something until they were employed, and the simplicity of the "novelty" did the rest. The other attempt was in "The Calcium Moon" which Alice Dovey sang. A colored full moon came into view and electrically shed tears.

The male principals helped out Miss Franklin's "I'm All That's Left of the Pony Ballet." Miss Franklin was garbed in "pony" ballet costume. The men returned with her on the encore. It was a fair burlesque effort, and caught applause. The song is a new number of Miss Franklin's, and does not compare with her others. Otherwise Miss Franklin was the individual success among the women. She sang "Waitress" and "I Knew Her When," both hits. She was the female detective, using some comedy "disguises." Not a great deal of opportunity is given to Miss Franklin with dialog. Neither has any other principal much chance.

Miss Franklin had a short exchange with Angie Norton that brought laughs. Miss Norton was a "chorus girl" with little to do, but rendered a good account. In one of the "stalling" scenes in "one," she and her vaudeville partner, Paul Nicholson (a "Widower"), let loose a little dialog from one of their sketches, and it landed. Mr. Nicholson scored again with his imitation of James J. Corbett. Burt Green, Miss Franklin's accompanist on the variety stage, had his name on the program and his fingers on a piano for a few minutes while Miss Franklin sang "Waitress." Mr. Green ought to like this engagement. He is due at the theatre about ten.

The part written for Willis P. Sweatnam, that ever laughable minstrel, was so barren of anything that Mr. Sweatnam gave away some more of his sugar coated pills. It's almost a pity that a production should be crowded with so much of nothing that a little of something can't be inserted now and then. Ada Lewis had a laughable character, leading up to a recital of her first husband's dancing qualifications.

The prima donna of the cast and show is Miss Lambert, who sang well and never looked nor dressed better.

Eight scenes are in the piece. During one, the chorus men erect a bar from suit cases. There are twenty musical numbers, including the pieces for the dancers. Among the latter were the "Eight Berlin Madcaps." They helped the lively action of the finish.

One important section of the production that passed without a flaw was the costuming. It required no program to tell that Melville Ellis designed the dresses for the women.

Glen MacDonough wrote the story of "The Summer Widowers" and Lew Fields presents it. It may run the summer through, but will not draw the business "The Midnight Sons" did, for it has not been near as well pieced together, nor does it contain an equal quantity of good material.

Time.

A BARNYARD ROMEO.

Neither William Morris nor his "ink" company need regret that they as one concluded to "present" "Chanticleir" (under its legally revised title, "The Barnyard Romeo"). Mr. Morris personally selected the piece while watching a performance at Ronnacher's, Vienna.

That's enough for positive proof that a musical streak is in the Steiner family. Gabor has hammered the previous supposition to the masthead, for he first chose "Chanticleir," which contains the music written by Herr Belu von Uy. Mr. Steiner of Vienna loaned his soubret from the original production to Mr. Morris; gave him the valuable assistance of Herr Carl Tuschl to stage it, but the music alone would have been sufficient. The music is about the only item in the original production that was not necessarily changed for the American presentation, excepting costuming and setting.

If everything in "The Barnyard Romeo" had fallen down, the music would have upheld the piece. That is worth sitting through more than once, more than may be said for the rest in the sixty-minute show.

Aaron Hoffmann rewrote the book. Mr. Hoffmann principally placed his labors at awfully poor "punning" or making "gags" about poultry, with which the production deals extensively. Edward Maddern had his fling at the Viennese lyrics. A listener whose knowledge of languages is limited to English only, contracts a desire to hear "Chanticleir" as it was presented in Vienna.

Monday evening the piece played well for a first performance, though superfluous dialog dragged what the music enlivened. In the early portion there were what seemed long waits between numbers, which later crowded upon one another.

Away down late, when the house thought the finale had been reached, an anti-climax commenced. During it Charles J. Ross, "The Rooster" ("Chanticleir"), gave an imitation of Harry Lauder, assisted by Mizzi Hajos, the foreign soubret, who looked pretty in her dressing of "The Hen Pheasant," spoke and sang in English with a delightful accent, and created a most excellent impression as the principal woman. Mr. Ross' imitation dropped in too late for real value. It would have been out of the picture and story at any point.

As "The Rooster" who wanders into a strange barnyard, is besmitten of "The Hen Pheasant," and obstructed in his bridal anticipations by the foster mother, "Goose" (Stella Mayhew), Mr. Ross strutted through his part as any dignified rooster probably would in Chicken Village. He sang his songs and talked his talk as Ross is expected to do, having mostly for aid and companionship Miss Hajos, a sweet-looking little "chick," almost a sacrifice, it seemed, for the gainly boss of the walk. It looked more like a sale than a love match.

There were several solos and duets between the principals, Miss Mayhew and Billie Taylor ("Fox") having the song hit in "Under the Dinner Tree" with the "theme" of the music throughout written for the number. The music was especially enjoyable whenever the orchestration depended upon the strings in the augmented orchestra, which played this catchy Viennese score extremely well.

Miss Mayhew made her own fun at times, and in a short dress to her knees displayed as shapely a pair of nether limbs as were in evidence around her, a side reflection on understandings occasioned by Miss Mayhew's own shafts of humor aimed at her avoirdupois.

A girl who loomed up big in looks and voice as "The Mouse" was Gertrude Van Dyck, the young Californian miss lately playing at the American in regular vaudeville as a "double voice" singer. The role almost says that there is wider scope for Miss Van Dyck's pretty blonde face and good voice in pieces, rather than as a "single." Barry Lupino, an Englishman imported for this show, scored hard with his eccentric dance while playing "The Dog." Lupino did the same with the dance when appearing in vaudeville on this side last season.

Sidney Grant was "The Cat," who loved "The Hen Pheasant," and whipped "The Rooster." The mimic battle started on the stage between Messrs. Grant and Ross and ended in the wings. As the duet between the two leading to it is not over-strong, the "fight" should be made something of within sight of the audience, if there is anything to it at all.

Other principals included Hazel Allen as "The Sparrow," and May Gray as "The Magpie." These misses had some lines to deliver which they did without a hitch. Miss Allen was a fetching little bird, with a couple of pointed remarks about the pursuits of her species.

D. Doré led the orchestra over some of his own interpolated instrumental numbers in the bright snappy collection of airs and melodies. A large chorus was excellently handled in the narrow confines of the upstairs stage. Over fifty people are in the company, dressed as hens, mice, hares, geese and chicks. Nowhere before in "bird" or "animal" plays have the costumes been so completely descriptive of their subjects as in the Morris show. Mr. Ross wore "spurs" as "The Rooster," and feathers hid the bodies of all the "birds" and "chickens." Mr. Taylor's make-up as "The Fox" was worthy of extra commendation; also Mr. Grant's "Cat," with grease paint taking the place of the usual mask for the face. The choristers are not uniformly good looking, though they look well, with but little work other than wearing the costumes, placed upon them.

The production will likely lose from ten to fifteen minutes by the pruning process. No fault will be found by anyone with the setting, but there may be some who won't laugh at the rooster who called at the monkey house because he "ca-ru-soed." Some other of this sort of dialog, and "business," will never be missed.

Considered as an "act," "The Barnyard Romeo" is a big hour. Had the re-writers taken good care of their jobs, the first pretentious production of its kind in present day vaudeville would have been helped to an immediate success.

For vaudeville, Mr. Morris has ambitiously taken on an expensive affair, and he has made a strong start for the "\$2 vaudeville" to come.

Sims.

Mrs. Vogelsperger (nee Jaekel), formerly of the Marinelli New York office, no longer cares where the "reports from Paris" are, for since the "Mrs." was prefixed, she has retired from the routing of show business.

FIFTH AVENUE.

The usual mess was made of the program arrangement. This worked to the particular disadvantage of Dave Ferguson (New Acts), who was called upon to take up the entertainment just after a tragic sketch, "Love's Understudy" (New Acts), had thrown a pall over the proceedings that nothing in the world could have removed immediately. Mr. Ferguson made a brave try at it, and after a short interval had the audience with him.

Warren, Lyons and Meyers, who drew down the hit of the evening, were on before the gloomy sketch. The only possible chance of lifting up the latter part of the evening would have been a shift of the lively trio to a later spot. The show was short on comedy anyhow, and what there was should have been better placed.

To make matters worse Welch, Mealy and Montrose suffered an accident that cut their offering short. Sig. Mealy in making a long leap and somersault over the orchestra pit, landed in a heating register, and driving his leg through the cast iron, cut it severely. "Big Scream" Welch had to make a speech excusing his partner from finishing the turn.

The Zara Carmen Troupe of hoop-rollers and baton jugglers substituted for the Amors Sisters, the latter declining to take the opening spot. The Trio have a neatly dressed specialty, the routine involving two nice looking women and a man. All wear a uniform costume of pink. The stage hangings are black and the white apparatus stands out. They start off at express speed with the orchestra turning out good, stirring "sawdust" music. Then the act slows down. Monday night the woman missed a series of "boomerang" throws repeatedly. A triple throw and catch of hoops on strings was a good feature and the juggling of torches made a spectacular finish.

Welch, Mealy, and Montrose were shifted to "No. 2." The clowning and the baseball dance went nicely up to the abrupt termination, when the two lighter men made a complete circle of the theatre, ending in a slide for home. Mealy pluckily finished his run, but was helped off and did not reappear.

"The Old Soldier Fiddlers" (New Acts) naturally drew a big volume of applause and made way for Frank J. Conroy, George LeMaître and Co., who struck easy going. This is the third or fourth appearance of "King" for a Night" at the same house. It never went better than on Monday evening.

Louise Meyers scored an individual success such as seldom falls to the lot of a singing and dancing comedienne. The audience had the entertainment they were looking for when she was on the stage and they were loath to let her go.

Tony Wilson and Heloise closed the show, making a snappy number for that position. The program calls the pair "originators of the 'trampolin' and bounding mat," billing which was likely made up by the house management. The woman of the duo is a wonder for speed, doing a good bit of straight work on the triple bars and a novel dance in the spring net.

Albert Hole (New Acts.) Rush.

Charles Aldrich and "Bucking Bronchos" make a new western act to show next week around New York. William L. Lykens is handling it.

AMERICAN ROOF.

"The Barnyard Romeo" (reviewed elsewhere) was the second half of the Roof program Monday evening. No act or "pictures" came after it.

With the first part, the house voted a good show, though the early half held but five numbers of value. There were seven in all. The other two were the Elite Musical Four, opening the show, and Marie Dainton, the mimic, "No. 2." Miss Dainton gave three "imitations" and passed away.

Maria Lo's "Dresden China Tableaux" (New Acts) closed the first half in a slow ending, which would have been quickened had the posing act been in the place the Zingari Singers occupied. The latter could have been moved down one, with Geo. Evans to leave the audience laughing when he said good-bye before the intermission. As it was Mr. Evans just preceded the Dresden bunch. The "Honey Boy" made them laugh with considerable of his old matter and some new, quite as good. He secured his best rewards through switching the scene of his former talk from Philadelphia to South Orange, and adding a "drug store" to the routine.

The program was really started by Barnold's Animal Actors. The dogs are working better than ever. Though the act was not run by Barnold himself Monday evening, his animals went through without a miss. "Dan," the canine souse, has a few more wobbles, and the same "police monk" sends the laughs along at the finish.

Operatic selections, all familiar, were sung by Alex. Bevan's septet of mixed voices under the caption of "The Zingari Singers." The men in the turn, a divided one from Bevan's larger and former operatic troupe, have good voices, but the women are far from being as well equipped. The act was well liked, and called back.

More singing was heard when Stella Mayhew commenced with a new number, "She Helped Herself to Father," an English song. Miss Mayhew sent this over well, and had another new one for the finish, "That Beautiful Rag." In between was the "amateur soprano," with assistance by Billie Taylor, who led the orchestra, himself singing a solo and harmonizing in the "rag." Miss Mayhew was one of the show's hits. There were four in a row in the first half.

This week the orchestra at the American consists of thirty-four musicians. They are making real music, having three leaders. Mr. Stanley, the house director, is the first, Mr. Taylor the second and the production has D. Doré as its musical conductor.

Anyone seeing the American bill this week will say that the show there is first-class entertainment. Sime.

TRAINER INJURED.

A wild animal trainer named Tyler, recently arrived in this country from England, was severely injured by a tiger at the Bostock Show, Coney Island, Sunday. For more than a day he laid in the Emergency Hospital in a critical condition.

G. Wellington Englebreth has resigned as amusement manager of "Coney Island," Cincinnati. Jos. Girard of Buffalo, N. Y., succeeds to the position.

BRIGHTON THEATRE.

If Dave Robinson can continue to put up shows like the one offered at the New Brighton this week he won't find it such a stupendous task to corral the majority of fresh air chasers that meander down near the seashore. With Monday evening chilly enough to give the fur merchants a spasm of delight, quite a number of laugh seekers journeyed to Brighton and with the regular board walkers who deserted the ocean breezes for solid comfort made up a pretty good crowd.

Victor Moore, Emma Littlefield and Co., headline the bill with Moore's old vehicle, "Change Your Act" or "Back to the Woods." This is Moore's first vaudeville appearance in several seasons. While the old act is a sure winner with Moore, the majority of the material has been used to advantage by several burlesque shows as well as a few vaudeville turns. Moore is away ahead of any others in this line of work and is surrounded by a clever company, but in New York it is doubtful if the "bare stage" could now secure the desired laughs. This week the musical comedy star has a pretty easy audience to work to, and is one of the hits of the bill.

Frank Tinney with his blackface offering just about made the success of his life Monday evening, and pulled down the hit of the bill without a struggle. Half his audience laughed at him right on through the next turn, while one young woman in a stage box drew the attention of the house by her shrieking giggles. Tinney is some "muzzle-womp" for a cork artist.

The Two Pucks, on rather early, also shared in the plentiful distribution of applause, the finish earning them several bows that were well timed by Mother Puck, who stood in the wings directing the work. The youngsters are growing cleverer as well as larger, and seem to be popular all over, being one of the few acts to receive applause on their entrance. The Mozarts won favor with their snow shoe dance in an early position, the novelty being new for the patrons of the Brighton house. Both are clever in the big shoes and the idea is bound to bring any audience to the applauding point, the act being well presented.

"Dinkelspiel's Christmas" kept up the good work and with Bernard Reinold, who is one of the best Dutch comedians seen around here lately, found little trouble in getting away big. John Butler, the son, is a little too classy as the well-dressed "hick" and could add more wharf flavor.

The Morati Opera Troupe in a hard spot, following Tinney, sang several operatic selections and added a little variety to the night's program. Morati has a splendid tenor voice, and filled the auditorium when he got busy.

Christy and Willis opened the show with a first class juggling act that contains a lot of good comedy, all handled by the man. Taylor, Krantzman and White and Jordan Trio (New Acts).

Wynn.

The Maryland, Baltimore, may be closed this month by Edward S. Keller, the summer lessee of the theatre. Mr. Keller may reopen the house for his own shows during August, running them until the opening of the regular vaudeville season.

BRIGHTON BEACH MUSIC HALL.

Monday afternoon the whole of Brighton Beach looked like the main street of an up-State village on circus day, while the show is on. It therefore didn't promise a large crowd for the music hall, and kept its word. The top number of spectators outside of the staff who were in the house was just sixty-two. Among this number there were four who laughed out loud. They may have been attendants. Three laughed once, but they grew frightened and didn't repeat. Rain did it.

Jim Thornton was the added attraction, and "You all know him, James," was just as funny as of old, but he did have a tough time sticking on. The monologist came back after leaving the stage for one encore, but nothing more.

Odiva, the feature, closed the show. The girl should prove a great attraction for the seaside before the end of the week. This style of act seems to fit the summer resort better than anything the management could possibly have put over. Odiva is small; she is probably the most graceful person (under water) in her line of work. Her dives, as well, are as pretty as they can be. For a "sight act" Odiva could get first money anywhere.

Bert and Lottie Walton opened the show. A swift routine of dancing and acrobatics at least showed what they could do if an audience was there to work to. A few suggestions to the girl about her costume shouldn't go astray. Lottie should wear silk stockings and a neat soubrette costume would suit her appearance much better than the short trousers do.

La Belle Lillith, billed with a question mark after her name, appears in plain tight fitting clothes, somewhat similar to Odiva's swimming costume. Standing against a screen, stereopticon views are thrown upon her. She is supposed to fit in the pictures. Sometimes she did and sometimes she did not. For a finish she uses the American flag, along with all that sort of thing (riot).

Lottie Williams and Co. of course had a hard road to travel with all the talk in "On Stony Ground," in the big amphitheatre. Jesse Lasky sent his musical comedy, "At the Country Club" down to the Beach to amuse this week. Two parts of the act are pleasing. The girls look good and sometimes the Irish comedian is funny. Wedden and Conrad (New Acts) were on early, and should do well when the weather is right at the Beach.

Jewell's Manikins opened the second half, having the newest things in doll's antics. The act at present is using too much dark stage. Alexander and Scott (New Acts). Jess.

200 ACTS SAILING.

For sailing one way or the other over the Atlantic, two hundred acts have had their passage booked by P. Tausig's 11th Street ticket agency for departure between April 1 and June 30.

Recent Tausig sailings from New York have been Macart and Bradford, Mazuz and Mazette, and the Dixon Bros., on May 28; W. C. Fielda, and Bosanquet, June 1; Jackson Family (from Boston), and Katie Loissette, June 7; Sam Stern, June 8; Berg's "Merry Girls" and Dieke Sisters, June 9.

Unless otherwise noted, the following reports are for the current week.

CHICAGO
WALTER K. HILL
(Wait)
Representative.
VARIETY'S CHICAGO OFFICE,
57 DEARBORN ST. 'PHONE, 4401 CENTRAL

MAJESTIC (Lyman B. Glover, mgr., agent, Orpheum Circuit; Mouday rehearsal 11).—"The Keenworth Fire Department," working in blackface, performed in a manner to make Kerry Gallagher's latest act as a pig-pen cleaner seem closed up the laughing bill of the show, as the captain of the laughing bunch of "the bravest" the vaudeville stage has ever advanced. O'Brien's personality and quaint methods proved as irresistible fount of merriment and his half dozen assistants kept crowding the laughter to the front. Gallagher's act, however, was a failure. Under a delightful comedy skit personality again held the audience in willing leash, Miss Usher's personal bit being far and away the individual triumph of the show as it ran Monday afternoon. The female impersonation disclosed in trials and boyish antics, was a success. The appearance of the bill, mystified the great majority of onlookers, and the applause for the act came after the young man had removed his wig; four calls. George MacFarlane, who, with Viola Gillette, offered a vaudeville make-shift, scored heavily with his impersonation of a woman. The applause was so great that Miss Gillette and leaving her little else than her tights with which to stem the tide. Edna Auld headlined the bill. She was presented next to closing a hard spot for anybody with the Monday afternoon audiences at this house (doubtless the worst week audience at the place). A riot and a truth to tell had difficulty in impressing her 'types' upon beholders. Her work is so far removed from that of her conferees, and her art so adroitly applied, that the audience seemed helpless in trying to "get" her. The "Samaritan" song, as English finally intoned the hymn, was a success. Elsie and the clever little girl in the act, made "The Carnival of Roses" a beautiful closing number, their pantomimic work being extremely effective in unfolding an interesting story, well staged. Elizabeth Brice and Chas. King offered entertaining management. The song, "The Old Man and the Sea," each section of their number was mildly received, but the dancing finish secured three bows. Miss Brice needs a new song for her solo use, as the humor of her present verses seems out of place in the class act which they offer. Mr. and Mrs. W. W. W. then sang the single song about two o'clock, the Skatelles having opened preceding them. For Mareena, Nevado and Maretha, with clever acrobatics, there was much applause; and Samaroff and Saonia presented dancing and acrobatics in conjunction with some clever examples of dancing, which was a mistake in judging the show, as there were a couple of stage waxes and some bungling of the scenery, the last mentioned incident being unusual on this well managed stage. WALT.

AMERICAN (Wm. Morris, Inc., mgr. and agent).—It was again demonstrated on Monday night that big names and big investments of money do not always mean that a vaudeville bill of unusual excellence shall result. There is no denying the effort which has been put into the first show, but it is equally true that the individual acts on view this week are of fine class, but when assembled in one bill the entertainment proves slow, draggy and uninspiring. Genaro and Bailey are the only "ginger" folk in the bill. In place of using their number to liven up the first half they were not so good as they should have been at a point where the audience had about despaired of an awakening. They worked valiantly, dragging matters up hill with them and finally, with their "cake-walk" encore, landed the most substantial hit of the evening. Cissie Curlette was the first person to break the nerve-racking silence of the early half by singing a "Toodle-1-0" at a point where the weary the first hour. Kalinowski Bros. opened with some astounding displays of athletic proficiency, the De Faye Sisters were second, banjo-playing themselves into much applause, and the pautonine dance, "Dreema," which G. Molinsky substituted for the police censored "Dreema," was the name of the act. A violation of the dances he had produced or witnessed in vaudeville engaged the services of Alina Mlinar, Corlo and Nina Payne, together with an impersonation of Daxio and the introduction of two "Apache" acenors. "What You're Never Had You'll Never Miss," "Toodle-1-0," "You're the Best Girl," "Dreema" and "Dreema" were the songs of the Chicago introduction. The audience was friendly and gave her all the applause she deserved. There was no effort made to force her lining to unwarranted lengths, and taken by and large Miss Curlette may safely wish her friends at home that Chicagoans like her. Lambert closed the first half with "You're the Best Girl," and the second half with "Dreema," and musical instruments, putting the combination across with such a degree of finish and class that the applause which marked the finish of his act brought him out for three bows, when everybody was anxious to stretch. After Genaro and Bailey had started the second half Richard Carls, the "Dreema" singer, and a local act, the Waco Courtleigh and Co. gave a "Dreema," and the Azard Bros. closed the show. WAIT.

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—This house changes its policy to 10-20 next Monday, giving two shows nightly with matinees four out of the seven days. Five acts will be booked. This plan will be followed all summer, the house reverting again to its past policy Labor Day. This week's bill sartorial show. Although the costuming has not crimped

any bank rolls, it is in every instance neat and clean, without an unsightly make-up or an instance of low comedy padding or nugging. To match this every vestige of material used is clean and wholesome. Let it be recorded that the comedians are just as funny and everything gets over just as well as though the stage looked as though it had been converted into a tramp's promenade. The first act well opened with a show and Norton and Russell were all along in their protean specialty. Some of the changes are accomplished quick as flash and throughout the act there is evidenced as effort to attain novelty by jassy methods which bring deserved applause. Jack Atkins put his clean and entertaining monolog through to an applause finish and closing the first half. Reed Brothers cleaned up with their glitzy-cue Roman Ring display to one of the concluding half. Howard and Sewell offered their clever, and wittily costumed song and dialect specialty to well-merited applause. Blum, Bomu, Br thumped a ratatan of melody on xylophones, extracted harmony from several other instruments and finished with their showy and effective musical wheel novelty which brought storms of applause. Stepping to the strain of "Faust" and "William Tell," the buck and wing number which Edlie Towley offered, proved a great hit. "The Boys in Blue" brought the knocking the three comedians, and the audience shook the plaster of the ceiling of the dressing rooms underneath the stage, and that's going some.

WALT.

RIVERVIEW PARK.—One of the largest summer amusement resorts here, situated in the northern part of town and within forty minutes from the city centre. Judging from the crowd Sunday evening everybody must be enjoying money. Trees are plentiful on the grounds, setting it off beautifully. The park contains everything that may be found in amusement parks from the smallest to the largest fun maker, all doing good business. "The Derby," which a couple of weeks ago was the scene of a race, is again the scene of a commission and most popular picture. "The Monitor and Merrimack" has one of the largest buildings in the park. It is an hour and a half show, combined with moving pictures. Three miniature railroads are in the park. The courses do not interfere with the traffic of the people. "Creation" is another amusement amongst the leaders. Another mile "ride" is the "Velvet Coaster," something on the same plane as the "Twister," but run at a slower pace. Amongst the other big rides are aerial cables, "A Trip to Yellow Stone Park," coaster slide, "Darkest Africa," Figure "8," "North Pole," Potdam Railway, Scenic railway, "Thousand Islands," "The Races," "TICKLER," and "Shoots the Chutes." A good size roller skating rink is there. Theatres are plentiful. At one end of the park is a good size roller skating rink with boats and steam launches. Well placed for amusement stand representations of large shell covered with hundreds of electric lights and has a prominent position in the centre, giving open air concerts. Kryl and his band, about fifty pieces, play daily.

SITNERS (Paul Stitt, mgr.; agent, S.-C.).
Goldwyn-Patton Co. in "Affinities," the sketch feature of a bill which ran last week to fine business. The hyphen in the players' title is not explained. For Goldwyn-Patton is the leading map of the sketch, and an excellent actor he is, too. Kate Holland plays the demi-monde capriciously and Paula Von Wille exemplifies the spineless and infatuated girl of the hour. It takes a little time before the girl is about to elope with a neighbor, when her brother twigs and starts after the man. The demi-monde enters, palms herself off, at first as the betrayed wife, and then discloses herself as the mistress of the Lothario who would elope; rising to dramatic heights when declaring that she will not be alienated of her lover when he has been so faithful to his girlish affinity. Brother returns in time to prevent bloodshed and to declare that the man who would wreck his sister's life had become reconciled with his wife and all bets were consequently off. Olive White wrote the sketch; well is it written. Ollie Young and Arthur presented their diverting juggling number to sincere applause. This was a grand opportunity over of one of its conferees. In the stunning appearance, Arthur mukes in addition to her abilities as an assistant. Ballard and Albertta, working in "one," came through with good pater and well-rendered songs, the girl in the act also deserving a note of praise for good appearance. Flo Adler and two boys provided songs and the Mayfield's, having been a popular dance, "out home their borrowed ideas to an applause bull's eye." "The Georgia Campers" closed. WALT.

WHITE PALACE (Kenneth Fitzpatrick, ngr. agent, William Morris).—The first regular bill played at the 10:20 during the past week presented the determination to go as heavy as possible without warrant in furnishing shows for this neighborhood. The bills ranked creditably with those at the Circle and Kedzie which constitute opposition for Manager Fitzpatrick. Frank Magne, in "The Third Degree," held for a full week, pleased immensely with his protean work. Thursday evening ushered the last half bill into favor with two audiences of good size. Laredo

and Blake opened with their clever acrobatics and contortions. May Evans whistled and imitated. Her "mouette" imitation is the best thing she does and this should be saved for the actual finish, instead of supplementing it with ferry-boat whistles in a town where the ferrying is done by trolley cars. Arcola and Co.'s showy and entertaining musical number scored, and Cantor and Curtis cleaned up the bill with Cantor's clever dancing as the heavy job and the neat appearance of Miss Curtis to ornament the structure. WALT.

PRESIDENT (L. A. Levison, mgr.; agent William Morris).—The bill for the first half at this theatre last week presented Elsie Cressey and Co. as its feature in "The Red Parrot." On this bill, Miss Cressey, as its author, would gain the laurel of the last of novelli, never to be repeated. The last of novelli, however, its "complications" are of the tamest variety, and its dialog simple and for the most part pointless. Miss Cressey works valiantly to accomplish something worthy of her abilities, for the very fact that she is able to make the sketch passably convincing, speaks a language which, if suitably directed, could win the fame which would be sure to ensue. "Chanticleer," without Walter Stenton, proved how really valuable Stenton was in the original production of the sketch. The substitute in no manner approaches him in entertainment abilities and the other members of the company are not important or talented enough to make up for the loss of Walter. On the whole, the Todd Judge family aroused all the real sentimentalism, the two boys working cleverly in the "Risley" stunts which Judge deftly manipulates. The act furnishes a corking good number. My Evans, whistler, completed.

LINDEN (C. S. Hatch, mgr.; agent, William Morris)—Sophie Tucker, star of the first-half bill. She attracted capacity business. Luigini, with a specialty in clever acrobatics. Edgar Schooley and Co. In a racing sketch, having better than it was written; illogical, but laying a conventional "heart interest" to hold it together. The Orphans Comedy Four closed the show with uproars of laughter attending; their style of work pleases Chicago audiences. The good shows Manager Hatch is presenting is establishing the Linden in great favor.

WALT.
BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.)—The management should have a system of announcing acts. The opening fell to Madam Zella, with three well-trained dogs. Huggi and Laura followed, using for an opening an old song which marred the start. In a second act, two dancing the male member doing fairly well. Miss Anita stated again that her singing and toe dancing, making her the highlight of the bill. Anderson and Burt were the only team with any comedy. The revised "Happy Patri" brought them many laughs. **H. B.**

Wilson (J. C. Burch, mgr.; agent, Frank G. Doyle)—Pankey and Cook, in a pretty scenic act, opened. Both are very good singers and pleased. Eva Ray and Co., pleased. Cottrell and Hamilton have a great line of talk which bubbles over with good comedy and caused many a laugh. Poettingler's Swedish Ladies' Quintet, neat singing and dancing. Baker Troupe, bicycle, a hummer.

HAYMARKET. (Wm. Newkirk, mgr., Haymarket Theatre, 1001 Broadway.)—(Against much opposition this house seems to be doing very well, judging from the audience at (2) matinee. Great Simmons opened, good contortion. Hayes and Wynne, good singers. A wooden shoe dance brought applause. Pearl Barton, good looking and petite sang three songs in a splendid voice. She made a neat appearance. Stark and Ryan, in a well played sketch, pleased, closed the show.

FOLLY (John A. Pennessy, mgr.).—Joe Oppenheimer's Burlesque stock appears under the caption of "The Orientals" this week, presenting "The Mayor of Nowhere" as the first part and "A South Side Flat" as the burlesque. The old names Clara Berg, in songs; Lassar Bros., acrobats; McLuttre and Groves, in "Father's Train," and Louie Dacre, in monolog. The first week of summer stock is said to have attracted greater than the average week's business for the regular Wheel season.

HAYMARKET (Wm. Newkirk, mgs.; agent W. V. M. A.).—Flo Adler, Luigi Bros., Mr. and Mrs. Carroll, Anita, James H. Crowley, Heide Sisters, Savan and Warren, Richards and Richards.

E. H. Murray is rehearsing on the Ludden stage, "Steel," a vaudeville sketch by Peyton Bonwell, a local newspaper man, which will soon be produced for a try-out.

S. D. Ricardo, formerly secretary of the Actors Union, has taken into court a dispute which he has under way with the Union. Judge Blake will settle it IS.

The Princess Theatre Co., the principal stockholders of which are Mortimer Singer, Herman Fehr, of Milwaukee, and William A. Singer, had been incorporated in Springfield, capitalized at \$250,000. It is the purpose to take over the property and business of the Princess Theatre, but it is added that no change in the building or policy of the house will be made. It is understood that since its creation the Princess has no pretensions to a gold mine, its location is against it, and it is presumed that the new corporation is to finance the property along new lines, giving it a new and clear start from the date of incorporation.

Roselle Mackenfuss, the bright little business woman of the Inter-State office, leaves this week for a tour of the south, which will cover most of the territory between the Ohio and Mississippi Rivers. In that section she has built up quite a extensive circuit of theatres booked in conjunction with the Inter-State houses, and it is her purpose to visit these managers, do misl-southern work among several managers whom she has for years known, and, as a result, bring back with her a list of her old home, Charleston, S. C., where Roselle will return a few weeks. About August she will return to her desk at the Association, to begin next season's bookings.

Tim McMahon is rehearsing his new act, "The Southern Review," which will be made up of boy singers and dancers. The Dancing Four, Red Morton, Frank Freeley and Bob Poley have been engaged. Doc Quigley is staging the act. It will be ready for production in a fortnight.

Girl ticket sellers have been supplemented by girl ushers and girl doorkeepers. The Lyric, Lou Anger, may enter vaudeville via the Majestic within a fortnight, with the closing of "The Gay Hussars."—Dillie and Temple are in town, to play four weeks before starting for Broadway.—Stutman and May are back from the Inter-State Circuit, and will possibly try Chicago vaudeville for a while.—Lucille Tilton writes from Denver that she is finishing her S.-C. tour, and is coming to Chicago for a try at vaudeville in this vicinity.

It so happened that a VARIETY reviewer caught both Laredo and Blake and the Lassard Brothers on the same evening recently, and as both teams used the same opening, an injustice was inadvertently done to Lassard Brothers as "copyists"; it seems, as a matter of fact, that the opening was in use before either team tackled it, thus making everything right.

The Molra natives who wiggled for one week on the American music hall stage will probably become an attraction at Riverview Park, an arrangement which is being negotiated by Col. Wm. C. Thompson, resident manager of the hall.

Press Agent de Gornrey, of Keith's Dayton, was in Chicago last week, consulting with Jane Eddington who will have the lead in a vaudeville act which will be tried out at his home theatre July 11 under the title of "The Moving Finger." It was originally intended for use by Bijou Fernandes, and was partly paid for by her; but her plans changed and the act will now be pointed for the big time, with Miss Eddington leading.

Sydney L. Cohan recently returned from the Orient where he went in the interest of Harry Frazer.—Pauline Moran finished her Orpheum bookings in Milwaukee and after a week's lay off in Chicago departed for Excelsior Springs, Mo., where she will recuperate for some weeks. Her mother will be with her a fortnight before going to Los Angeles in search of improved health.—Inna and Ryan departed last Sunday to do a routine of Ohio summer parks.

Samuel I. Levin has been appointed general manager of the Jones, Linick & Schaefer 10-20 interests in Chicago, including the Lyceum, Wilson, Crystal, Garfield and a score of picture houses, together with the new Willard in progress of construction on the South Side. George Moore has succeeded him as manager of the Orpheum, the prize picture house of Chicago.

The weather man continues to fight the parks and favor the theatres.

John Nemo, who in addition to being the president of Chicago Local No. 4, Actors' Union, is a juggler of considerable skill, added life-saving to his scalp-belt of achievements at Al Franco's park. Last week, when he pulled out of the lake the three-year-old son of Tommie Reese, a fellow artist, who had accidentally fallen from the pier and was going down for the last time. A little later Nemo climbed a tree and helped to the ground a parachute jumper who had landed high in the boughs of an oak when the wind blew him out of his proposed course of descent.

Vera Berliner, who played the violin in theatre aisles for Renie Davis, has been engaged by Homer Lind to play the "daughter" in his sketch.

Burnham and Greenwood have departed for Dallas where they start eight weeks of the Orpheum park bookings next Monday. They have spent about six months in Chicago and vicinity playing everything; the Association has had to offer which could afford an act of their class and calibre, and have left behind them a trail of managers who are indignant upon their return.

"Lulu's Husbands" closed at the Grand last Saturday night, the company returning to New York. Necessary repairs and refurnishing will keep the Grand dark for several weeks.

John Westley and Charlotte Ives, of the Ziegfeld company, and Ethel Clayton, late of the "Linkskopple's Christmas," will take a whirl in vaudeville within a fortnight playing W. A. McGulger's short story, "Meat," in sketch form.

Ed F. Reynard, star of the Adam Sowerguy Ventrioloquial Co., was in Chicago last week dickering with Chas. E. Colly, tenor, of the Colly-May Voice Throwing Opera Co., about something.

Dorothy Vaughan has perfected a single act in which she opens for William Morris next week at Lakeside Park, Akron, O. She retired from "The Eagle and the Girl" act of her own volition and is content to battle with vaudeville audiences sans mechanical appliances hereafter. At the Folly, Oklahoma City, Eva Garry opens in the "Eagle and the Girl" act, booked by Dolph Meyers, who handled Miss Vaughan's Association time.

Arthur Barrett will do a single for awhile, as his wife, Vera Barrett, presented him with a son at their home in Chicago May 30.

Jake Sternad returned from Louisville last week, hooked up with the Princess Theatrical Exchange to hook attractions for eight of the Jake Wells houses in the south.

Gus Sobhke's "Bama Bama Girls," in revised form, started its Orpheum bookings at Grand Rapids last week. The act was originally presented at the Star, but was not satisfactory to Sobhke or Mr. Kohl, so was taken into the small towns to whip them into shape for the Majestic this week. Sobhke has just signed, for a two-year term, a



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"Mendelssohn Rag."
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renewal of his contract with B. C. Whitney. He will continue producing vaudeville acts, however, and is now preparing "Pastimes in Alaska" for production at an early date. Clara Belle Jerome is just finishing seventy-two weeks with his "Joyland" act, and is booked for her next season to start in August.

William Norris, the star of "My Cinderella Girl," now running at the Whitney, was married 1 to Mabel Mordannt, who plays the same role in the piece. The couple became acquainted during the Whitney engagement which began in

Ted S. Barron, manager of the Whitmark's Chicago office, returned Monday from a general western trip in the interest of his firm.

Tom J. Carmody, manager of the Star, left early this week for Canon City, Colo., where his wife and children have been for more than a year enjoying climatic benefits to health which will warrant their returning home after Tom has indulged in a fortnight's vacation for himself.

Doolley and Sayles end their present vaudeville season 21. During their summer vacation at Eye Beach, N. Y., Doolley will write an act for Shields and Rogers, intended to introduce their lariat throwing in sketch surroundings. He recently provided Joe Keno with the book for his "Manicure Girls" act.

The comedy kid in the Todd Judge act broke his arm during a "doublet" at the Linden last Thursday evening and will be out for some time to come. Judge will work along with one boy, meanwhile.

An ice skating rink, with artificial skating surface, is to be added to the opposition of Chicago 10-20's, when the building at Paulina and Van Buren Street is ready to open. The side walls are up and the rink, when completed, will occupy about a quarter of a block. It is said that it will be conducted after the manner of St. Nicholas Rink, New York.

Martin Van Bergen, husband of Lucille Mulhall, has been doing a singing single in Chicago vaudeville while waiting for the financial affairs of Mulhall's Wild West to be adjusted in the local courts.

Max Witt passed through town last week to pick up his "Gloria from Melody Lane," playing in this vicinity. They open on the Butterfield time this week, booked by Claude Humphries.

(Miss) Sydney Shields and Co. have been resting here a fortnight prior to opening on the Orpheum time, 27, at Spokane. It had been originally planned to open the act, "Broadway, U. S. A.," 3, but the route was changed, and more time added. Miss Shields returns to Chicago to play the Majestic.

Kerry Mcagher's houses, booked through the Association, have dwindled down to only a few as a result of the season ending 4 at Family, Davenport, Rock Island, Moline, Clinton and Muscatine; the Garrick, Burlington and Ottumwa and the Bijou, Iowa City. Dramatic stock will be established in some of these houses as a summer experiment.

Hazelrita Byron opened for six weeks of the Butterfield time, at the Majestic, Kalamazoo, Monday, doing the single she tried out at the Star and Majestic a few weeks ago. The Sisters McConnell also play the Butterfield houses, booked by Claude Humphries.

Harry Sodini, of the Family, Clinton, has been in town during the week looking over several of the local 10-20's to get a line on the best plans from which to construct a ground floor theatre in his town. He will probably duplicate the Kedzie, considered a good type. Ground will be broken at once for the new house in Clinton and his present theatre, the Family, will be used as a picture place.

The Orpheum, Champaign, will close its vaudeville season 19 and be given over to musical shows and comedies, presented by a stock organization, for the summer.

SAN FRANCISCO

By LESTER J. FOUNTAIN,
VARIETY'S Western Office,
908 Market Street.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—The bill at the Orpheum this week is one of the strongest offered this season and is drawing capacity houses. Vesta Victoria headlines, scoring a big hit, working forty-five minutes in all. "Take Me There" made a poor opener, but the English comedienne soon struck her stride and "Poor John" and "Now I Have to Call Him Father" took the house by storm. Lyons and Yosco were another big hit, dividing honors with Victoria. Hammond and Aywell, in "The Code Book," with a good theme appealed strongly here where Japs are so much disliked. Closing the first part, the pair scored a safe hit. Paul Spadoni, closing the show, was well received. Edward Abeles, in his second week with "Self-Defense," held intense interest from curtain to curtain. The pantomime bit of nursing the child brought a single laugh at the finale. Mr. Abeles made a speech, expressing his appreciation of the reception, concluding it with "My compliments to the idiot who laughed at the most Godlike thing, next to God Himself," which brought a tremendous hand of approval from the audience. Frank Stafford and Co. scored heavily. The white dress worn by the woman is a big improvement over the pink frock worn the opening week. Mrs. Richard Reese, a local soprano, did nicely. Fidler and Shelton opening the show were well rewarded for clever work.

NATIONAL (Zick Abrams, mgr.; agent, S.C.).—The bill at the National this week contains plenty of variety and is entertaining throughout. Fields and Coco, head and hand-balancers, opened and were well received. Wolfe, Moore and Young on second proved to be one of the hits of the bill. The trio deserved a better position. Rolf Rafealy might strengthen his offering if he used his present opening for a finish, and for the rest limit his work to mere cartooning. Emile Chevrel scored heavily throughout. The Trocadero Four held a choice position on the program, but failed to pull through what was expected of them. While the harmony is passable the selections hold them back. Kara, the juggler, has an excellent act and was liberally applauded.

CHUTES (Ed Levy, mgr.; agent, Pantages).—Cullen Brothers have a neat dancing act. The scarecrow number is their best bet, and they should include the trousters in making change. Seymour's Dogs were a big hit. La Belle Napoli Troupe were well rewarded. The act runs too long and should be cut down. The first two solos by the man and woman failed to take. Jones, Grant and Jones Co., landed big. Tinkam and Co. sensational.

AMERICAN (James Pilling, mgr.; agent, S.C.).—Boyle Brothers went well. Billy Elwood got away nicely. Potter fell short of the passing mark. The Dowlings offered a sketch that was ridiculously enough to appeal to some. Francis White is a dainty sonnet and well liked. Lonzo Cox interested with silhouette novelty. The Jim Fox Musical Comedy Co., completed. Through traffic between Chicago and Los Angeles, discontinued some months ago as a result of the damage done by the early spring floods and land slides, will be resumed shortly.

Ed Raymond, Vera Hall and Sammy Weston are "breaking in" a change act on the "small time," with the prospects of bigger houses to follow.

Madge Malthland, after her present tour of the Pantages Circuit, will open an extended engagement at the Portola Cafe in this city in July.

Lee Grabbee, until recently with Jerome H. Remick Co., left 27 for Reno, Nev., as musical director of the La Blanc Musical Comedy Co., which will play Reno for several weeks, later touring the goldfield district.

Clarence E. Ellis, familiarly known as "The Taxi Kid," returned 31 from a week-end visit

Theatrical Gowns and Costumes—MRS. E. JACOBS, formerly of 6th St., now at 1050 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

to Los Angeles. He claims to have lost six pounds through the heat.

Archie Levy has lost his moustache, and "tis said," purchased a pair of gum shoes, with a dark lantern, prior to a circuit forming trip throughout the country. The disguise is perfect.

The Juggling Normans have joined the Sells-Floto Show.

The aviation meet, which was to be the feature during State fair week at Sacramento, may be eliminated, as satisfactory arrangements cannot be made with Glenn Curtiss who refuses to fly for less than \$3,000 a day.

Rose H. Stevens was granted a decree of divorce 25 from Howard Stevens on the grounds of desertion. The pair were married at St. Augustine, Fla., May 3, 1900. One child of the union is now with the father.

The suit for \$5,000 damages brought by Jeanette Dupree against Kolb & Dill comes up for trial the first week in July. Miss Dupree will remain on the Coast until the case is settled. The suit was instituted three and a half years ago, for salary. Miss Dupree having been engaged by wire, and jumping direct from New York City.

Samuel Newhouse was the guest of Walter Hoff Seely, vice-president of William Morris Western Circuit, at a banquet given at the St. Francis Hotel last week.

If "Old Sol" doesn't put a damper upon the attention he has been giving "Frisco" for the past week, he is going to get himself heartily disliked by the theatrical interests hereabouts. Sunday, 29, proved to be the hottest day for May since 1896. The excessive heat claimed four victims during the day. At the three-day houses, the second show on Sunday afternoon played to practically empty benches. The picnic season is on in full blast. Holiday business from now on will probably be very light.

PORTOLA CAFE (Herman Hermansen, mgr.; amusement director, E. Garcia).—La Estrellita, Daise Thorne Lundy, Florence Trio, Mlle. Beatrice, Renne Dyris.

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—William Collier in "A Lucky Star."

PRINCESS (Sam Loverich, mgr.).—Ferris Hartman's Musical Comedy.

ALCAZAR (Belasco & Mayer, mgrs.; stock).

SAVOY (J. W. Busey, mgr.; direction John Cort).—Dark.

BOSTON

By MORTON BERGE,

VARIETY'S Boston Representative,
82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—In spite of the 55 minutes used at the close by Lole Fuller's spectacle, "The Dragon of Wrath," the Monday afternoon performance at Keith's let out early on account of Seldom's statutory not showing. The act was held up en route through railroad delay to its properties. The act played at night. The bill opened with Van Hoven, "Happy Magician," a succession of laughs. It was a laughing bill, for that matter, in every number except Seldom's and "The Dragon of Wrath" (New Acts). The Arlington Four, "No. 2," went fast. Permane Brothers scored with the "pig" business and "The Nightingale's Courtship." Melville and Higgins, more laughs. Ben Welch, the second turn following, used the "let it lay" gag for a laugh, also. Seldom's statutory followed Melville and Higgins, highly artistic, with extra hands for the more difficult poses. Ben Welch had the added advantage of coming in after the silent act, so the audience had its second laughing wind and was friendly to Welch.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—For the second week of summer vaudeville the American bill is Parson Sisters, Yankee Bowman, May McDonald, Klondike Trio, Intermission, Visocchi Bros., Mesmeric Circle, Whirl Four Harmonists, Aerial Allstars; pictures.

BROADWAY, SOMERVILLE (M. A. Woodbury, mgr.; agent, Jeff Davis).—The Broadway, reopened this week. Its license was revoked by Mayor Woods of Somerville a month ago. The Mayor criticized some of the acts. The license was re-issued to Manager Woodbury again. For the first week of the re-opening the bill was: 6-8: Musical Smith, Will Campbell. 9-11: Genie Leslie, John Mack; pictures.

SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—American Cowboy Four, Toughy and La Foy, Ada Corbett; pictures.

CAMBRIDGE SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—Winifred Green, Gerlie Le Claire and "Pickles" Hilton; pictures.

The Chas. K. Harris Courier

WILL ROBBINS

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June When
You're In Love"

AT THE

14th Street Theatre

CHAS. K. HARRIS,

COLUMBIA THEATRE BLDG., NEW YORK.

MEYER COHEN, Manager.

Chicago, Grand Opera House Bldg.

BACK BAY (Irving F. Moore, mgr.; agent, Jeff Davis).—6-8: Oterita, McDade and Welcome, Bingham. -11: Saranski, Prof. Dodd, Thompson and Carter; pictures.

GLOBE (R. I. Janette, mgr.; agent, Jeff Davis).—Kluting's Animals, Benton Duo, Will Hebert, Bingham and Gable; pictures.

PARAGON PARK (Atlantic Park Company) at Nantasket Beach opens its sixth season 11. Manager George A. Dodge books his acts direct. Fireworks will be featured at Paragon this season. A new \$10,000 electrical fountain is announced. Mace Gay's Maryland Band will be on the musical job there this season. There will be a male quartet. Szatmary's Viennese Orchestra will play. In the fireworks bill a "Halley's Comet" piece is scheduled. The open-air acts and novelties for the opening will include Speedy, the high diver, there two seasons ago; The Stanleys in "strength" act; "La Diva Venus" (a new one); Demon in a "fire" act and Arosa, the aeronaut. "La Diva Venus" is a diving and swimming girl who hails from Greater Boston and a new emulor of Kallerman. She will work in the lagoon, using a springboard and putting on ten-minute acts. Demon is the man who replaced the original Demon, killed in his act at Bergen Beach last summer. The new man finished out the two weeks' season and comes to Paragon Park now for the new season. Arosa, the aeronaut, is billed for triple parachute drops.

CATTLE SQUARE (John Craig, mgr.; agent, direct).—Stock in "The Rivals"; 13, "Mrs. Temple's Telegram" and "The Critic"; 20, opening of summer light opera, with "The Mikado"; 27, "Rip Van Winkle"; July 8, "The Bohemian Girl"; July 11, "The Daughter of the Regiment."

MAJESTIC (Charlotte Hunt, summer mgr.).—Stock in "Caste."

BOSTON OPERA HOUSE.—Aborn Opera Company in "The Mikado."

CASINO (Chas. Waldron, mgr.; agent, direct).—Stock baroque.

NORUMBEGA PARK (Carl Alberte, mgr.; agent, J. W. Gorman).—Ehrette Bros., American Comedy Four, Farrell-Taylor trio, Mullen and Correll, Michael Braham and Miss Bright Eyes; pictures.

LINGTON PARK (J. T. Benson, mgr.; agent, Fred Mardo).—Continental Trio, Inez Lawson, Mark Cobden; pictures.

HUB (Joe Mack, mgr.; agent, William Morris).—6-8: De Von Sisters, John Carman, Helen Lawton and Co. 9-11: Warwick, Gartland Sisters, Mr. and Mrs. LaVigne; pictures.

GAIETY (G. H. Batcheller, mgr.; agent, direct).—Adolph Adams, Three Loretas, Bert Howard, Texas Quartet, Barry and Adams, Jack Manley and Al Caproni; pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Hamilton and Howlett, Harry Parker, Warren and Consolous, Daily Bros., Egan and Curtis, Van and Maddox, Daniel J. Fendell, Johnny Wise and Co., Billy Marston, Will Campbell, Raymond and Hess; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Zouboulakis, American Pony Ballet, Young and Young, Brooks and Kingman, Leslie Palmer, Jolly Clifford, The Emerys, Winnie and Ed; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Lang and Mae, Will Baum, Jack Mendelson, Three Shorties, Lillian Sisters, Rutland and Langford, The Burdels, Crowley and Crowley; pictures.

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WE HAVE FINALLY INVENTED A NOVELTY,

"THE SEE-SAW BOARD"

Which is AWAY FROM EVERYTHING ELSE in the BUMPING LINE. It has taken us several months to work out these BUMPS AND STUNTS, and we hope the boys will kindly let it alone.

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The GREATEST Electrical Novelty Act in the World.

The only electrical act combining Singing, Dancing and Comedy. Second year of European time and bigger draw than ever.

Always a HEADLINE ACT at Olympia, Paris; Apollo, Vienna; Coliseum, London; Entire Stoll Tour; Palais d'Eté, Brussels; Alcazar, Marseilles; Eden Theatre, Turin; Eldorado, Nice; Olympia, Rome; Alhambra, Brighton; Theatre Royal, Dublin; Oxford, London, etc., etc., etc.

MARINELLI AGENCY

RAY W. SNOW

Just Finishing Twenty-five Weeks on S-C Circuit
Direction, ALF. T. WILTON

OLYMPIC (W. J. Wherty, mgr.; agent, direct).—Anna Germane, Lillian Houston; pictures.
BEACON (Frank L. Browne, mgr.; agent, National).—Gregoire and Elming, Williams and Wells, Chas. Bartholomew, Majane, Geo. Langham, Campbell and Parker; pictures.
UNIQUE (A. F. Washburne, mgr.; agent, National).—Herman Singer, Lillian Herbert, Maud Douglass, Geo. Foster, Sadie Gordon; pictures.
PASTIME (Chas. Heath, mgr.; agent, National).—Willis and Krupp, Billy Beverly, Joe Keeley, Fred Blondell; pictures.

Paragon Park's Palm Garden, one of the new licensed places on the south shore, will be in evidence as usual.

A local paper says picture operators are to be unionized. The State regulations forbid any but a licensed operator from working the films or even entering the booth when the machine is in action. The operators say, therefore, that a strike would tie up the film game in a hard knot.

The two remaining parks in this vicinity to open are Wonderland and Luna, both at Revere Beach and scheduled to open 17.

Loretta Crawford, who will not be sixteen till next September, left her home in Dorchester, went to Worcester and was singing in moving picture houses when the police located her.

Fire, caused probably from defective insulation of electric wires, caused an explosion in the film room of the Grand (moving picture) just as the afternoon performance was being concluded last Saturday. The place was crowded, with many women and children present. In the general scramble for the exits Mrs. Rose Margules, who was doing a sketch with Myer Schwartz, saved many children from injury. Her husband passed the kids out to her. No pictures were being shown at the time of the explosion. Mark Shain, the operator, was in the film room, preparing for the evening show. The flames set his coat on fire. He threw off the coat and jumped out of the room. The film room is built according to law and is lined with zinc and asbestos. The firemen were on the job quickly and the actual damage was small. The building is owned by W. K. Porter; theatre is managed by John Clark.

Mrs. Joe Wood is visiting her brother, Sam Messing. Her mother and sister are with her.

C. Wesley Fraser, of the National Theatrical Booking Association, has given Manager Mosher of the Palace 97 acts for the Wednesday night try-outs which have been running six weeks now.

Gertie LeClaire and her "picks" are working J. J. Quigley's time again. This is the act which was enjoined by Warren Church of the

C. B. O. from finishing out a week at the Malden Auditorium on Quigley's time because Church had an exclusive contract.

The Savoy, Lotta Crabtree's picture house, cut out vaudeville this week for the summer. Manager Harry Campbell has put on three new singers, Dannie Mack, Lillian Kellner and Emma Broussseau. These, with Chester Taylor, who has been there since the start, make a battery of four soloists.

The three houses here controlled by the Automatic Vaudeville Company of New York, the Premier, Comique and Palace, switched this week from "Trust" to "Independent" films, getting the latter through the Green exchange.

The summer "pop" season of the Columbia Music Hall came to a sudden stop last Sunday night. The closing was not unexpected, but it came a bit more abruptly than anticipated. The Columbia was leased by Manager Harry Farren after the close of the regular burlesque season to T. P. Morris, the New York "Hip" and vaudeville promoter, who sent over George F. Harper as manager, booking acts from New York. They started off with six acts and pictures. The second week they cut off one of the acts. Manager Harper said he was going to reduce to four acts for this week as he was not going to pay out a fortune to get business that didn't seem to exist. Instead of reducing to four acts, however, Harper reduced to a "dark house." He returned to New York. It was reported around town Monday that T. P. Morris would be over from New York during the week and settle up any outstanding bills. The closing of the summer season at the Columbia, following so soon after the closing of the summer season at the Grand Opera House, leaves Joe Mack of the Hub (Morris bookings) in sole possession of the immediate field in the South end. The Hub made no change for the summer and is holding its clientele. The change of the Grand Opera House from "legit" to "pop" and of the Columbia from burlesque to "pop" was too sharp even for a summer run, with the Hub drawing the regular vaudeville trade of the neighborhood.

Josephine Mae Danforth of Lynn, an actress, who has been with the Gage Stock Company, is to marry Harry E. Brown, a Northampton contractor, 15.

The Association of Theatre Managers of Boston, for their monthly meeting, 3, went on an auto ride to Ferncroft Inn, where they dined.

"Jack" Spargo, the well-known sporting writer, has engaged Mechanic Hall for night returns on July 4. Leased wire reports will bring the rounds direct from ringside to the hall. Spargo will have plenty of police attendance in case feeling runs too high on either side of the color line.

Mrs. Caroline Dill Rochford of Melrose, for-



merly an actress under the name of Caroline Brewster, is seeking annulment of her marriage five years ago to John Rochford of New York and Newport. In her petition she declares that the clergyman who performed the ceremony in Melrose was not a Massachusetts citizen. The case is listed for July.

Revere Beach amusement companies have entered a protest with the Board of Selectmen against the proposed increase in the price of licenses of 50 per cent. Chairman of Selectmen Roscoe Walsworth suggested that, if the amusement companies cease issuing passes and agree not to contribute to campaign funds, the licenses would not be increased. John McGinness, who runs a merry-go-round, said there was an agreement not to do this, but that some of the licensees had violated it.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The bunching acts with music in them was the only handicap to this week's bill which had a lot of class. Julius Steger's "The Way to the Heart" reaped its reward in the strictest attention given throughout the action of the piece and several curtain calls at the finish. Appearing just ahead of the sketch were Willette Whitaker and F. Wilbur Hill. This brought two acts in which harps are used together. Miss Whitaker scored as strongly as usual with her splendidly rendered songs and the assistance of her partner from the orchestra pit added a bit of oddity. Miss Whitaker made a very attractive picture in a white gown. Another musical act was the Johnstons who started the show with their xylophone selections. This was an unfavorable spot, but their playing demanded recognition and received it. Better placed the act would no doubt have landed solidly. Clifford and Burke went through sailing with their nicely handled number, the eccentric stepping of the comedian answering for a big amount of the favor. The Great Wilson was pretty strongly placed at this stage and had very little trouble making good. Next came Tom Waters with more instrumental music. His well-delivered talk and burlesque, however, fitted in just right and he held the house amused all through. Selma Brantz with her clever juggling won considerable favor with familiar tricks. The Six American Dancers lived things up after the Steger sketch, and as the house was hungry for a good laugh, it was soft for the comedy acrobatic turn offered by Martinette and Sylvester. The pair works hard, and nothing could have finished the bill stronger.

FIFTY-SECOND STREET (Geo. Bothwell, mgr.; agent, William Morris).—This house opened May 28. This is the first full week. Fire acts and pictures the bill. Three shows nightly, with matinees Wednesday and Saturday when one show in the afternoon and two at night is the running. The house is well situated and inviting in appearance, though there is much to be done before it is finished. There are just 1,000 seats, and the admission is 5-10 for matinees and 10-20 evenings. An orchestra of seven is directed by Jay West Jones at the piano and it compares favorably with any of the other houses. The bill for the opening week is none too strong, a fault which should not have been overlooked in selecting the acts for the start. Dick Thomas started things very slowly with a long string of talk which he rattled off like a machine. The Yashimoto Japs did nicely with their simple balancing and "risley" feats. A great deal was taken from the act by the equipment which is much in need of a complete overhauling. Laura Davis, a nice-looking girl with a pleasing voice of light quality followed, but she got off poorly by using two well-worn numbers. Finishing with "Dinah" she won some applause, but needs at least one more new song and two would be better. H. V. Fitzgerald and his quick-changes came next. Between guessing what the talk was all about and what he was supposed to represent, the house lost a good bit of what was really deserving in this act. Since Fitzgerald was first seen in this city, his one great fault has been that he does not seem to realize that the running story that he tells is unnecessary. Ray Crocker offered a singing turn and finished with a quartet of "picks," doing her usual buck stepping. The girl could have done just as well without the kids, for she put over a couple of numbers alone in good shape. Several reels of pictures furnished plenty of changes between shows, the five acts running solid. At 7:15 p. m. there was only a scattering of patrons, but by the time the first show finished the house was more than three-quarters filled, and Manager Bothwell reported that business has been thoroughly satisfactory to date. It is the only vaudeville on the west side of the Schuylkill, except at the William Penn—and that house is a long distance away.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—This is the first show under the new booking arrangement and the bill reached a good average, without disclosing any substantial bit. The Reckless Rocklaw Troupe put over a very likable act of roller skating and cycling. Hadden and Quinn pleased with their comedy musical turn. This pair is holding on to a very old number for the bell finish. Something fresher would help. Bachman and Grows make an interesting "sister team," dressing neatly for each number, especially the "kid" song and dance

JOHN HIGGINS

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One of the sensations of the Barnum & Bailey show this season. Prepared to meet all jumpers. For open time, terms, etc., address care VARIETY, New York.

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JORDON SISTERS AND CO.

THIS WEEK (June 6) NEW BRIGHTON THEATRE

ONLY WEEK IN VAUDEVILLE THIS SUMMER

THEN

THE FAMOUS FLYING JORDONS

Will be seen for Twelve Weeks with Pain's Fireworks, Brighton Beach

for the finish. The clean-cut hand-to-hand work of the Marrin Brothers won favor. Lorette is a tramp juggler with a routine of familiar tricks. He remains back with the also-rans, but juggles well enough to advance if he is ambitious enough to work in a little original stuff. A man and two mere tots make the act of the Four Grahams. A woman also appears late standing idly by. She might as well remain off stage. The kids are breaking in very early, but work easily, and the man has several showy tricks which take the act through nicely. Bob Warren, blackface, passed nicely with a couple of songs and some talk which he puts over in good shape. De Loss and Pearl, singing and talking, and the pictures made up the remainder of the bill.

PALACE (W. Barritt, mgr.; agent, William Morris).—Good bill this week, with Maude Odell, the shape, feature heading. It's a good spot for Maude, for the bargain hunters along "Department Store Row" snapped at the bait and business was big. Cortette and Rego, in a lively singing and dancing number, did well. The melody is a bit too long, but well arranged and the bit of stepping finishes the pair up in good shape. The Minstrel Four offered some good harmony, but the act has made no advance in two years. The chime playing of the Musical Bells won them favor. The opening song should be replaced with something to start the act off better. John Stone, handicapped by the loss of one hand, made a good impression for some trick jumping. Ching Tung Foo, the Chinese baritone pleased. Golando, and the Richard Brothers, comedy acrobats, well received. Pictures.

Judge McMichael, Common Pleas Court, declined to grant a preliminary injunction sought by Fred Nixon-Nirdlinger, Vaudeville Exchange, to prevent Lawrence and Thompson from appearing at the Colonial booked by Taylor & Kaufman. The act signed one of the Nixon-Nirdlinger contracts given the latter an option on their services for the season of 1910-11. The act claims the agent violated the contract by cutting their salary \$10. A final decision was due June 8.

Mrs. Fannie S. Miller, wife of William W. Miller, of the theatrical firm of Miller & Kaufman, died a week ago at Atlantic City. Mrs. Miller was 53 years old and was well known for her activity in Hebrew educational and charitable circles. For seven years she was president of the Philadelphia Section, Council of Jewish Women.

Colonel Sam Dawson has returned to this city and assumed charge of the Trocadero for the Empire Circuit. The run of summer stock burlesque will continue for several weeks. Colonel Dawson will manage the Trocadero next season. Charles Cromwell retiring on account of ill health.

Sol Meyers, who has been putting on the stock shows at the Trocadero, retires this week to undergo an operation. W. B. Patton, last season with the "Jolly Girls," takes up the job.

Lew Martin, assistant treasurer of the Gayety, is to be married to Mazie Le Roy of the "Jardin de Paris Girls."

John P. Eckhardt, the new manager at the Gayety, is preparing to make many improvements to the house before the opening of the next regular season.

Lew Golder, formerly of the team of Gardner and Golder, has just opened the New Casino Cafe, next door to the Casino Theatre, and will make it a headquarters for theatrical people.

ST. LOUIS

By FRANK E. ANFINGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Getting best of the weather break and holding out two if not three weeks longer; only downtown house. Luce and Luce, Reta Redfield, Charlotte Sherman's "American Gypsy Girls," Flanagan and Edwards, "Work and Over," Edwards Davis and Co., Lester, Sebastian Merrill, m. p.

DELMAR (D. Russell, mgr.; agent, William Morris).—Barry and Nelson, Adamini and Taylor, Dorothy Lamb and Co., Passmore and Ferguson, m. p.

HIGHLANDS (Robert Hafferkamp, mgr.).—Five Arminis, Schepp's Circus, Charlie Olcott, Wolf and Zedella, Takazawa Japs.

WEST END HEIGHTS (D. Wenner, mgr.).—Opens with vaudeville. Mar Tina, Ralph Delmore, Crissy Williams, Frances Abbott, Holmes and Waldron, D. Wenner.

MANNIONS (Manlon Brothers, mgrs.).—Karl Emmy's Pets, Floyd Mack, Early and Late, Princess Regina, and Rembrandt, cartoonist.

Adele Blood, early this season leading woman of the Imperial Stock here, returns, featured in support of Edwards Davis in a sketch at the Columbia.

More than 100 St. Louisans and musical lights attended a farewell banquet to Alfred G. Robyn, comic opera librettist, at the Hotel Jefferson last week. He will live in New York.

Fanny Frankel was divorced last week. Her former husband's name is Kelly.

Principals have been rehearsing for the regular Delmar stock opening, 13, in which "The Rich Mr. Hoggendelmer." John E. Young will be the comedian and others of the personnel announced are Caeella Rhoda, prima donna; Leona Stephens, soubret; Sarah Edwards, contralto;

Carl Haydn, tenor; George Natanson, baritone; William Herman West, character; Charles E. Kelley, second baritone, and Frank Stammers, stage director. The chorus was picked last week by Stammers. The Aborn Opera closes Saturday night in "Aida."

Cohan & Harris got Grace Van Studdiford next season, according to local announcement.

Maurice Speyer's engagement to wed Wilhelmina Lowe is announced. Both are well known to all Orpheum and W. V. A. artists, as Speyer has led the Columbia orchestra for more than ten years and his fiancée has been harpist in the same orchestra two seasons. The date of the nuptials has not been announced.

ATLANTIC CITY

I. B. FULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Adele Ritchie, songs, never better and a hit; Musical Cutty, very big; World and Kingston, hugely successful; Jones and Deely, went big; A. O. Duncan, well liked; Elgit Cornelios, acrobats, excellent; Lynch and Zellen, jugglers, clever.

CRITERION (Arthur Downs, mgr.; agent, Loew).—Guy Bartlett and Co., Maybell Meeker, Roy Raceford, Barrows and Barrows, The Glendels.

SAVOY (Harry Brown, mgr.; agent, direct).—The Fredots, Jack Elliott, Great Thriller Clarine Moore; m. p.

MILLION DOLLAR PIER HIPPODROME (J. L. Young & Kennedy Crossan, mgr.; agent, Jos. Dawson, direct).—Lowande and Wilson's Animals, Judge Trappell and Evellen Troupe, Musical Kieleses, La Villos Dogs, Winston's Seal; m. p.

STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; m. p.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct).—Evans and Evans, Reese and Mitchell, Heater Waters, Carman Sisters, Patsy La Vera, Tina Roth, Franklin and Davis, Harry Patterson, Nellie Thomas, Eva Morrill, Mason Sisters, Foster and Falley, Van F. and E. Dempsey, Lynette Sisters, Clawson Sisters, Ollie Ramsey, Howard and Mason, Rockville and Jackson, Lanvier and Harrison, Clark Bros., Madge Moore.

The Forepaugh-Sells Bros. combined shows played here Tuesday. They had selected Shutes Park at the inlet for their show grounds. But when the "twenty-four hour" man arrived he found the park too small. So he quickly made arrangements for a larger plot a few squares away.

"The Follies of 1910" opens Monday at the Apollo. It will play but five nights and a Sat-

urday matinee. The car builders who will be in convention here next week have bought the house for Saturday night and will put on a vaudeville show, booking it from New York.

Frederic Thompson, who is producing "Girles," is here with his wife (Mabel Tallafarro). They will stay all week.

Mr. and Mrs. Harry Williams are living in their new home at Long Beach. Mrs. Williams is strong for the strenuous game of croquet and is captain of the team, so she says. A short time ago Williams sent a little verse to Col. Reynolds, the Long Beach magnate, thinking it would please him. Here it is.

"Little drops of water, little grains of sand, Make the mighty ocean, and Col. Reynolds' land." (Reynolds was sore.)

Mrs. Jos. Cawthorne and Mr. and Mrs. Egbert Van Alstyne are down for the week.

Billy Von Tilzer and Herbert Winslow are here on their vacation. Sunday Morrie Shapiro wanted to play pinochle. So Winslow trimmed him three straight (Morrie never wins in Atlantic City).

The finish of the Havana to Atlantic City motor boat race will be off Young's Ocean Pier. The boats are expected in Friday about noon.

Sam H. Harris was down to see the opening of "Girles." He said he liked it so well that he would take fifty per cent. of it.

F. W. Belcher, of Jerome H. Remick Co., was also down for the opening of "Girles." Remick has the publishing rights of the music of the show. They have also the rights to the "Follies" music, although Gus Edwards wrote it.

Eddie Freddie McKay and his wife (Blanche Ring) have been down here for the past week.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, April 24.

At the National the American inflex has been strengthened by the inclusion of Brown and Wilnot, the dancers. The act went very big.

At Melbourne Opera House, Vasco is top-liner. On the bill are Alexandra and Bertie, Billy Williams (a big "clean" hit), Johnny Gilmore, Graham and Dent, Olga Grey and others.

Adelaide Empire celebrated its first anniversary last week, and for this particular occasion the proprietors, Lennon, Hyman & Lennon, took off their dress-shirts and donned their old "make-

HILTON AND LEWIS

Some Singing and Talking Act Featuring Their Own Original Scotch Finish

PLAZA, THIS WEEK, (June 6)

Big Noise, **JOS. SHEA**

"DOING IT IN ONE" JUST WE TWO

LARRY

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MILLER AND MONIE

COMEDY, SINGING, TALKING AND DANCING.

Now featuring **JEROME H. REMICK'S** latest song hits, "MARY, YOU'RE A BIG GIRL NOW," and "THE MOONLIGHT, ROSE, AND YOU." Next Week (June 13), Lyric, Jamestown, N. Y. Regards to all friends. Permanent address, care VARIETY, New York.

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WILL FIND IT TO THEIR
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NICATE WITH US.

ups." Their act was at one time the best in Australia. According to their latest "stunt," it is still in the same class.

A syndicate, got together by McIntosh, the night promoter, has for its object the forming of a big amusement prospect, in which nothing too large or small will be handled. Open air, fairs, parks, theatres, vaudeville houses, boxing contests, and all such will be dealt with, according to the prospectus. The idea is a fine one, and the available shares are being rushed.

Valdare and Varno, the American comedy cyclists, are doing fine over here.

For a side wager, one of the "beauty" ladies of a Melbourne comic opera company wore the big rooster "Chantecler" hat as she paraded the city's busiest block. Enormous crowds followed her, she was forced to seek the friendly shelter of a near-by shop.

Nat Clifford, the English comedian, who was out of the "Babes in the Wood" pantomime, through ill-health, has resumed his role, having recovered from his indisposition.

The Dancing Donnellis are preparing to negotiate for American bookings. Quite a crowd of ambitious people will be leaving by the Canadian liner next month. Included are the Musical Ibsons and the Collins Sisters, with possibly the Will Tyler "risley act."

Dolph Meyers has a desk and two chairs in an office on the twelfth floor of the Majestic Building whence he moved from the Crilly Building May 1. There is a partition which divides the original room in half and if the place were furnished properly Dolph would have as fine an office as there is in Chicago. He spends so much time on the floor of the association booking acts that he cannot get out to buy furniture—at least that's what he says. But as long as six weeks elapsed since he moved in, he has suggested to the VARIETY reporter that if Pat Casey, Fred Brant and M. E. McNulty would send out some chairs

which they have broken down by use, he could fix them up nights and with the chair covers, dollies and rugs which he thinks the women who are in acts which he takes care of may possibly send him, he might eventually get ready for a regular opening with flowers and flash light photographs which are in vogue out this way among agents who move about from building to building.

Johnny Cowan, one of the finest "burnt-cork" men of a decade ago, is to be tendered a benefit in Melbourne this week. The comedian is now over seventy years of age.

James Brennan, of the National Circuit, left for England last week. He will probably engage several acts. He is undecided as to whether he will reach America this trip. Harry Rickards also leaves for England this month.

Olive Lenton, an Australian girl, made a reappearance last night, after an absence of four years. For this act, Rickards is sparing no expense to bring it along.

Carter, the magician, and Allan Shaw are still going big at Melbourne Opera House.

The Mysterious Brothers Howard, in their telepathy act, are causing a great stir at Sydney Tivoli.

Since the A. V. B.'s advertisement in VARIETY many American acts are going to this country on "spec." Now, right here, I say "Don't!" There are several people in Sydney now who wish they had never come. They, for the most part, will have to go back without work, as the vaudeville houses are fully booked up. When few may drop in will have to take a big cut in salary, as they are entirely in the hands of the managers. Coming in on "spec" means low salaries. In many cases it means no work. For these reasons I say "Don't do it!"

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; Monday rehearsal 2). Week 30: Excellent attendance. Richards Co., good musical comedy; Derval and Lotta, doves, new and novel; Schiller Trio, singing boys, well received; Barnes and Baron, good comedians; Dave and Percy Martin, rural comedy, pleased; Zenita, violinist, excellent; Alice Berry, comedienne, scored strongly; Leclair and Sampson, strong men, laughing hit; Jean Clermont's Circus, very good; m. p. Hagenbeck-Wallace Shows, 28, showed to enormous business. MELTON.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Bird Millman and Co., hit; Julia Freary, went well; J. C. Nugent, clever; William Farnum, well received; Vittorio and Giorgetto, good; Cross and Josephine, pleased; Goldsmith and Noppe, fair; m. p. ACADEMY (M. Epstein, mgr.; agent, Marcus Lowe).—Edna Gray, good; Hallen and Fuller, excellent; Marshall and King, pleased; The Torleys, hit; Frazier, pleased; Sterling and Chapman, recalled; Ferguson and Mack, went well; Redway and Lawrence, good; m. p. TEMPLE (F. Hale, mgr.; agent, Milbourne).—Four acts and pictures, fair bill. NOTES.—Fairland is running free acts in the theatre, four acts being used, two shows a day.—A general depression is felt in theatrical affairs in this end of the State. W. GEE.

CHARLOTTE, N. C.

CASINO AIRDOME (J. T. Powell, mgr.; agent, direct; Monday rehearsal 10).—Opened for the summer. Casino Stock Co., with afterpieces, Wallace and Beech, Hyatt and Le Nare; m. p. ALANO (James R. Smith, mgr.; agent, Williams & Knowlton Co.; Monday and Thursday rehearsals 11).—Allen and Kenner, Bill Jones, Billy Dillon, Hilda Le Roy; m. p. NOTES.—The interest of the Star Theatre here was purchased last week from C. F. Newell by Otto Haas, manager of the Theatre, a picture place. Mr. Haas will continue this house with m. p. only. LLOYD.

CINCINNATI.

HARRY HESS,

VARIETY'S Central Office,
107 Bell Block.

HIPPODROME (J. B. Reynolds, mgr.; agent, U. B. O.).—Power's Elephants, fine; Marvelous Melis, excellent; Signor Loretto and clowns, good; Nana Japanese Troupe, very good; Rex Comedy Circus, excellent; Mlle. Onaka, high wire act, very good; California Frank's "Wild West," second week; Be-Ho-Gray, lariat thrower, clever; Duncella Royal Family, bicyclists, great; Donegan Sisters, roller skaters, very clever; Lane and O'Donnell, scream; Mlle. Somerville, good; Manie Francis and diving horses, second week.—CONEY ISLAND (Helen Gennadi).—Mme. Fedora, Cole and Burns, Jay Circus, Les Valadous, Woods and Italon, Benington Bros., Scherer and Newkirk.—AMERICAN (H. Hart, mgr.; agent, Gus Sm; Monday rehearsal 9).—Belle Carmen, John Zimmer, Florence Craig and Boys, Lavigne and Jaffe, Verno, Agnes Aldra, Imperial Musical Trio.

CLEVELAND, OHIO.

PROSPECT.—Swan's Alligators, headline; Jimmie Burns and Co., clever wire experts; May Melville, a pleasing singing comedienne; R. H. Lee, Ross and Allen Harvey, playful, features; Lambert and Williams, a and d, won favor; Seven Russells, minstrel act of note.—GRAND.—Bella Italia Troupe, singing and musical novelty, hit; Clara Thorpp, comedienne, pleased; Crimmins and Gore, won favor; Billy Scheer, character comedian, with a good line; Theo, the girl in a balloon, headline.—ORPHEUM.—Claude Rauf, clever wire artist; Blanche Aldrich, good character change artist; Howard and Bernard, comedians of note; Anderson and Evans, dramatic skit, features; Sylvia De Frankle, songs, pleased.—LUNA PARK.—Sunday dancing at the park draws vast crowds. Free attraction is M. F. Frostler's ballet spectacle "Flowerland." Fireworks are given Monday, Wednesday and Saturday nights.—HIPPODROME.—Van C. Lee; m. p. WALTER D. HOLCOMB.

COLUMBUS, OHIO.


KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Webster Cullison and Co., in "Stung," amusing; Jack Richards, songs, delightful; Three Musical Comtans, ordinary; Whitely and Bell, entertaining; The Mandys, excellent feats of strength.—COLONIAL. (J. V. Howell, mgr.; agent, S. C.; Monday rehearsal 10).—Somers and Storke, in sketch, fine; Jere Sanford, hit; Trolley Car Trio, not as good as formerly; Capt. Jack Smith, pistol shot, good; Plantation Octet (colored), very poor; Beale Greenwood, second week, excellent.—SOUTH-ERN (Murphy & James, mgrs.; agent, William Morris, Monday rehearsal 10).—Deas, Reed and Deas (colored), entertaining; Chartress Sisters, pleasing; Leo Dulmage, unicyclist, excellent; Ethel Darr, clever toe dancer.—GRAND (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday rehearsals 11:30).—Billy Moore, monolog, pleased; Two Franchises, exposing magic under pretense of comedy; Fitzsimmons and Cameron, "Lazy Jane," hit; Mul Clark, monolog, a la Cliff Gordon, good; Gihney and Earle, fair; Margaret Van Epps, the pianist, is a big applause winner, with songs between the shows.—PRINCESS (F. B. White, mgr.; booking direct; Monday rehearsal 10:30).—Opened 6, with The Kohlers, Richards, Harry Brooks and Geneva King in illustrated songs.—COLUMBUS (Thompson Bros., mgrs.; agent, Columbus Vandeville Agency; Monday rehearsal 10).—Earl Jordan, h. f. monolog, scored hit. No comment on other acts; stage too small to present acts creditably.—NOTE.—Manager W. W. Prosser, of Keith's has left for a month's vacation. J. Pearlstein, of Keith's Syracuse house, is acting in his place. "LITTLE CHARLEY."

ERIE, PA.

COLONIAL (A. P. Wechsler, mgr.; agent, Gus Sm; Monday rehearsal 10).—Al Derby, good; Aerial Budds, very clever; Billy A. Falls, went big; Hoyt and Stein, well received; Lyric Comedy Four, very good; Rolfe's Colonial Septet, very fine, hit.—PARK (Jack Levy, mgr.; agent, J. H. Ver Beck; Monday rehearsal 10).—Francisco, clever; Sidney Rogers, good; Italia, very clever; Beau Ideal Trio, good band; J. E. Bernard and Co., well received.—HAPPY HOUR (D. H. Connelly mgr.; agent, Brazee Vaudeville Circuit).—Thompson and Summers, clever; Le Vine and Le Vine, very good.—VALDARE (H. T. Foster, mgr.; agent, U. B. O.).—Edwin and Cath Deagon, good; Leland Sisters well received; Panso Trio, very clever; Geraldine McCann and Co., very good; Billy Wild, excellent. M. H. MIZENER.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaefer Ziegler, mgr.; agent, U. B. O.).—The twelfth season of the Grand closes this week with one of the best bills of the year, the acts being almost without exception new to Indianapolis. Byers and Hermond, a sparkling pantomime in four scenes, with much acrobatic work and amusing comedy; Cook Sisters, a quartet of singing girls with excellent harmony in their rendition of popular selections; Gardner and Revere, entertainers, with comedy, song and dance; Thurber and Madison, a fast bunch of travelists on vaudeville acts; Covington and Wilber, The Parsonage, seven characters portrayed by six people, a dramatic farce; Three White Kalmes, instrumentalists and vocalists, stormed with applause; Ida Fuller, dancer, illusionist and inventor, in a spectacular fantasy in three scenes, with beautiful color effects and patented wind effects in dances on the stage and in mid-air, with manipulations of yards of filmy draperies, closing with a volcanic eruption and fire scene in which the dancer is apparently consumed; m. p. NOTES.—The Indianapolis Hippodrome opens at Washington Ball Park Monday night, June 13, with Shaefer Ziegler, manager of the Grand Opera House, conducting the enterprise. John P. Harris, of Pittsburg, is president of the Indianapolis Hippodrome, and Anderson and Ziegler are responsible for the installation of the summer amusement enterprise in Indianapolis.—The Indianapolis Hippodrome will have one circus ring, 100 feet square and two elevated stages, with twenty features, a military band, fireworks, performances nightly and changes of shows weekly. JOE S. MILLER.



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FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10).—June 6-8: Noble and Spencer, very good; Ethel May Shorey and Co., sketch, excellent; Sheldon and Thayer, good; m. p. 9-11: Walter Hawley, Nathalie Olcott and Co., Brinsford Trio; La Velle and Grant. PREMIER (L. M. Boas, mgr.; agent, direct; Monday rehearsal 10).—June 6-8: Lillian Le Varde, very good; The Clarks, good; Juggling Nelson, excellent. 9-11: Blondy and Robinson Co., Bill Fogarty, Welsh and Mable; m. p. SCENIC (Wm. B. Stecker, mgr.).—Capt. Brunswick's Wild West Show and pictures. NOTE.—Wm. B. Stecker, of the Scenic, will manage the new Palace theatre now building, which will be devoted to vanderbilt and pictures.

EDW. F. RAFFERTY.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Clinton Amos and Co., scream; Landry Bros., clever equilibrist; Sidney Baxter and Co., fine tight wire; Davis and Payne, excellent musicians; Leonard and Phillips, good; Heary and Rutter, pleased. LYRIC (H. A. Deardourf, mgr.).—The Wakabama Troupe, clever Japs; Ella Cameron and Co., in "The Nutty Family," very funny; Duprees and De Yoe, good; Gus Williams, German comedian, good as ever; Wyser and Keene, satisfactory. L. T. BERLINER.

KAJAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; Monday rehearsal 11).—Week 6: Schiller Trio, good musicians and fair singers; Zena Kelle, character changes, good; Stone and Hays, s. and d.; Jack Hawkins and Co., farce comedy skit, very clever; Ed Gray, monolog, fair; La Claire and Sampson, burlesque strong men, good novelty; m. p. CLEMENT.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, mgr.; agent direct; Monday rehearsal 10).—Program very good; capacity houses. Week 30: "Swat Milligan," skit, headliner, caught on big; Avon Comedy Trio, good musicians and fair singers; Zena Kelle, character changes, good; Stone and Hays, s. and d.; Annie Laughlin, Five Juggling Normans, Montgomery, ventriloquist, and Elita Proctor Otis in sketch. LOS ANGELES (Geo. A. Boyer, mgr.; agent, C. O. Brown; Monday rehearsal 11).—Good program and houses; John Griffith and Co., sketch, headliner, very good; Guise, female impersonator, pleasing; Frank Whitman, violinist, catchy; Mills, Nudge, gymnast, adroit; Thomas and Fuller, comedians, fair; Marvel Duo, skaters, clever. LEVY'S (Al. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Program good, packed houses; Raymond and Hall, dancers, excellent; Carrie Rose, whistler, unique; Carlton Chase, singer, artistic; Max Berdell, singer, charming; Kristom, operatic Trio, favorites. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

FONTAINE FERRY (Harvey Bilger, mgr.; agent, W. V. A.; Monday rehearsal 8).—Local Imperial Musicians, good musical act; Mildred Morton, songs, well received; Carrey Bros., s. and d., artistic; Saran and Warren, acrobats, clever; Henry Horton and Co., fine; m. p. GAYETY (Al. Bonlier, mgr.; agent, Princess Amusement Co.).—Graham and Randall, songs and talk, went big; The Three Lanes, hoop rollers, clever; Jack Symonds, tramp specialty, great; Cox and Farley, s. and d., fine. J. M. OPPENHEIMER.

MALDEN, MASS.

ADDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10).—May Bretonne Co. in "Never Again," scored; Tili's Manikin Actors, good; Three Dancing Mitchells, good; Eddie Foyer, scored well; Ill. songs and pictures. T. C. KENNEY.

MONROE, LA.

LYCEUM (M. Sperling, mgr.; agent, Hodkins; Sunday rehearsal 1:30).—Powers and Laquiror, comedy sketch, good; Arthur Leo, s. and d., great; Norton and Loraine, novelty act, good. MAURICE SPERLING.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10:30).—Ben Turpin, comedian, good; Vancello, juggler, good; Chester and Grace, juvenile entertainers, pleased; Lillian Mortimer and Co., in sketch, hit. GEO FIFER.

When answering advertisements kindly mention VARIETY.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—6-8: Eva Westcott and Co. in a strong sketch; Lillian Yvonne, clever character change artist; Mansfield Bros., skilful sharpshooters. SAVOY (J. W. Barry, mgr.).—6-8: The Lavatines in funny sketch; Kimball Bros., popular s. and d. VIEN'S (E. D. Davenport, mgr.).—6-11: Fred G. Cole and his Bag Punching Dogs, well received; Irene Hunt, clever comedienne; Henry Bros., comedy bar artists, took well. H. C. TRIPP.

ST. PAUL, MINN.

MAJESTIC (Jas. Cook, mgr.; agent, S. C.).—Coleman and Mexis, sharpshooters, good; Josephine Esborno, songs, good; Mabel Cassidy, fair; Russell and Ray, musical sketch, good; Smith and Brown, s. and d., very good; Frankie Drew, balloon girl, fine. BEN.

YONKERS, N. Y.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsals 12).—2-4: "Isle of Joy," musical comedy, good; J. C. Mack and Co., "My Mother-in-Law," funny; Tom Farley, Scotch s. and d., fair; "A Smash-up in Chinatown," Ida Crisp, Comedienne, big laugh creator; F. A. Ely and Co., "The Kleptomaniacs," very good; Flynn and Harrington, s. and d., liked; Ward De Wolfe and Co., piano and songs, went well. NOTE.—The Warburton closed last Saturday night, winding up a successful season, its first as a vanderbilt house. The theatre opens in the second week of August, after extensive renovations have been made. CRIS.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edward Raymond, mgr.; agent, S. C.).—Sander Trio, gymnastic wonders; Ester Brooks, novelty musical act, pleased; Victorine and Two Zollars, s. and d., applauded; Robert H. Bertram and Co., "The Story of the Rose," fairly received; Jas. Francis Sullivan, good comedy. Brothers Devan, acrobats, were the great attraction and made a hit. MAJESTIC (Edward Raymond, mgr.; agent, Gus Sun; Monday rehearsal 10).—Burns and Leroy, dance well; Helen Carnes, singer, fair; Rag Trio, made good all over the place; acceptable number for the big time; Jones, Williams and Co., "Crushed Strawberries," closed, doing nicely. WINTER GARDEN (Law Rose, mgr.; agent, direct; Sunday rehearsal 10).—Crackshot Randall and Co., shoot splendidly; Bowery Bill, fair; Anna Belmont, soprano, good; The Lubins, hearty appreciation. GRUNEWALD'S ROOF (Walter Brown, mgr.; agent, William Morris).—Pure air, pure food and pure vaudeville. MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza (L. E. Sawyer).—The "Click of Gold" FABACHER'S (Anthony Fabacher, mgr.; agent, Victor H. Smaller).—Barlin's Band, Sylvan Langlois, Madge Caldwell and Arthur Burckley. HAPPY HOUR (Al. Durning, mgr.; agent, direct; Sunday rehearsal 1).—Henderson and Sheldon, banjoists; Lillian Neal, pianist; Marie Louise, soprano; Cleopatra, return engagement. NOTES.—Victor H. Smalley is dickering for the lease of the Victor Theatre in Canal Street. If the place is acquired, Smalley will install a burlesque stock company, offering ancient, medieval and modern pieces. At Law Rose's Aldrome, Biloxi, Miss., rain checks are attached to the admission tickets. The rain checks read: "Not good after four acts have appeared." O. M. SAMUEL.

NEW ORLEANS.

WEST END PARK (Jules F. Bistes, mgr.; agent, Orpheum Circuit Co.; Sunday rehearsal 2).—Three Weston Sisters, headline; El Dora and Co., jugglers, finished strong; opening feats delect; Nellie Braggins, prima donna, fair; Boot-black Quartet. WHITE CITY (B. J. McGinnison, mgr.).—Vanderbilt, pictures and Paoletti. AMERICAN (William T. Glover, mgr.; agent, William Morris; Sunday rehearsal 10).—Burns and Leroy, dance well; Helen Carnes, singer, fair; Rag Trio, made good all over the place; acceptable number for the big time; Jones, Williams and Co., "Crushed Strawberries," closed, doing nicely. WINTER GARDEN (Law Rose, mgr.; agent, direct; Sunday rehearsal 10).—Crackshot Randall and Co., shoot splendidly; Bowery Bill, fair; Anna Belmont, soprano, good; The Lubins, hearty appreciation. GRUNEWALD'S ROOF (Walter Brown, mgr.; agent, William Morris).—Pure air, pure food and pure vaudeville. MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza (L. E. Sawyer).—The "Click of Gold" FABACHER'S (Anthony Fabacher, mgr.; agent, Victor H. Smaller).—Barlin's Band, Sylvan Langlois, Madge Caldwell and Arthur Burckley. HAPPY HOUR (Al. Durning, mgr.; agent, direct; Sunday rehearsal 1).—Henderson and Sheldon, banjoists; Lillian Neal, pianist; Marie Louise, soprano; Cleopatra, return engagement. NOTES.—Victor H. Smalley is dickering for the lease of the Victor Theatre in Canal Street. If the place is acquired, Smalley will install a burlesque stock company, offering ancient, medieval and modern pieces. At Law Rose's Aldrome, Biloxi, Miss., rain checks are attached to the admission tickets. The rain checks read: "Not good after four acts have appeared." O. M. SAMUEL.

SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal).—Week 30: Barnes and Crawford, hit; "The Leading Lady," scored big; Chas. F. Somon, great; Gaudrey and Henderson, great; Three Hillyer Bros., acrobats, good; Ethyl Young, vocalist, good, and last, but

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not least, Taylor, Kramman and White, immense.—ORPHEUM.—Closed 28, opened with summer stock, Willard Mack Co. 5. Regular vaudeville season July 24.—MISSION (John Clark, mgr.; agent, S.-C.; Thursday rehearsal).—Mr. and Mrs. James McCann and Co., scored big hit; Louise Stickey's Dog and Pony, decidedly clever; Lagarde, Troupe, acrobats, good; Helm and Cousens, good; Carlton Sisters, good; Helen Carmel, good.—AIRDOOME.—Opened 31, musical comedy, "Frolics of 1910."—SALTIRE.—Opened 28.—SHUBERT (Max Florence, mgr.).—M. p. and vaudeville.—MAJESTIC (Harry Revier, mgr.; agent direct; Monday rehearsal).—CASINO (Midgely & Bodell, mgrs.; agent, Fisher).—M. p. and vaudeville. OWEN.

OAKLAND.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Herring-Curtiss Aeroplane, Mable Bardin and Co., James H. Cullen, Morrissey Sisters and Brothers, Holdovers, Frank Fogarty, Thos. J. Ryan-Richfield Co., Smith and Campbell, Three Brothers Mascago.
BELL (Jules Cohn, mgr.; agent, S.-C.).—Smith and Arado, The Longworths, Musical Lowe, Wilton Bros., Burelgh's "Balloon Girl."

YOUNGSTOWN, OHIO.

IDORA PARK (American agency).—Shedman's Dogs, interesting act; Madeline Burdette, clever soubrette; Brown and Brown, Indian entertainers; Sadallah, pleasing musical specialty, and Harris Bros. and Co., in laughable playlet, made up good bills.—PARK (Charles E. Smith, mgr.; agent, Nixon-Nordling).—The Four Jordans, sensational gymnastic act; George Barron, bright comedy specialty; Merry Minnie Stokes and Co., and Brandon and Taylor attracted big audiences.—GRAND (United Booking Office, agent).—Death Defying Marvo, good handout act; Dixon and Hanson, funny German comedy; Rann Sisters, pleasing vaudeville act; Coogan and Parks, excellent s. and d.; The Great Hugo, cannon ball juggler, pleased. C. A. LEEDY.

PITTSFIELD, MASS.

EMPIRE (A. H. Sawyer, mgr.; agent direct; Monday and Thursday rehearsal 10).—G. B. Adonis and Dog, both clever; Howe and Edwards, good skit; Wesley and Richmond, sketch, good; pictures.—COLONIAL (Jos. Sullivan, mgr.).—Pictures.—WORLD (Conney & Wollison, mgrs.).—Pictures.—THE SPA (A. H. Sawyer, mgr.).—Pictures. GEORGE FRANKLIN.

PITTSBURG, PA.

HIPPODROME (direction of Messrs. Harry Davis & John P. Harris).—Polar, the man up the pole; Hugh Lloyd, the "human sky rocket"; Hassan Ben Ali's 16 Arab acrobats; Dankmar-Schiller Troupe, Winston's performing sea lions, Josie O'Meara and Co., wire; The Davenport, equestrian tableaux; De Renzo and La Due, ladder gymnasts; Camille Trio, knockabouts; Francis Mordant, lurcher rider; Rose Melville, principal equestrienne; Spessard's Educated Bears; Two Saucers on the Roman rings; Clowns a great comic carnival; Nirelli's famous Fourteenth Regiment Band; Six Flying Bananas and Herzog's Horses.—FAMILY (J. P. Harris, mgr.; agent, Morganstern; Monday rehearsal 9).—David and Cooper, good; Dick Hermann, excellent; Arlon Due, good; Roby and Carmel, pleased; Bailey and Co., clever; Jack Pine, hit; Marie Hayden, clever; Clark's Dog and Pony Circus, clever.—LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Arthur L. Guy's Minstrels, good; Anthank Blanchette, fair; Guy and Francis, took well; Kennedy and Lee, fair; Eagle Quintet, good; Fory L. Brott and Co., hit; Bob Sterling, pleased; The Gee Jays, fine; business good.—KENYON (Harry Pollock, mgr.).—Paris Green, scored; Libbey and Trayer, excellent; Rinal and Alma, clever; Bennett Sisters, bright; Wells Boyer and Co., good. M. S. KAUL.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, I. B. A.; Monday rehearsal 10:30).—June 6:8: Pierce and Roslyn, the operatic torchers; Niblo and Riley, eccentric comedians and dancers; Jerome and Hunter, comedy acrobatic team; 9:11: Murray and Lynn, s. and d. comedians; Florence Douglas, singer and comedienne.—JEFFERSON (Julius Cain, lessee and mgr.; M. J. Garrity, local mgr.; agent, Marcus Low; Monday and Thursday rehearsals 11).—6:8: Alpha Comedy Four, singing comedy quartet; Mr. and Mrs. Sid-

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ney Reynolds, sketch; The McEln Sisters, s. and d. 9:11: Louis Chevallier and Co., lighthearted farce; Juggling Matthews. The Shubert Duo, comedians; something new here, very clever. PORTLAND (W. E. Greene, lessee; James W. Greely, mgr.; agent, C. B. O'Monday rehearsal 10).—The Sult Edwards Company, farce comedy, "Trip to the North Pole." Impressive scenic effects mingled with a hundred laughs; Capt. Frank McRae, America's greatest sharp shooter, a hair-raiser; William and Dale, comedy musical artists, something new here, very clever. Johnny Small and his Small Sisters, a classy combination; Carl Randall, the American LaDelle Cliffe, very good. NOTES: Riverton Park will open the 27th and will be booked as usual by J.

W. Gorman.—Publicity and Promotion Car, No. 1 of the 101 Ranch Wild West was in Portland the 6th. The Gem Theatre at Peaks Island opens the 27, it offers an entire season of light opera, being a new departure from summer stock.
HAROLD C. ARENOVSKY.

BACINE, WIS.

ELITE (F. B. Stanford, mgr.; agent, W. A. A.).—La Belle, understudy, good entertainer, the comic and Scramton, songs and talk, pleasing Freddie Ross, juggler, clever; Musical Waltzes very good. NOTES: Riverton Park will open the 27th and will be booked as usual by J. E. P.



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READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Ed Glingras, very good; Thos. Potter Dunn, pleased; Young and Ladell, well received; Metropolitan Minstrels, scored big hit.—PALACE (B. R. Zeltz, mgr.; agent, M. P. Co. of America; Monday rehearsal 10:30).—The Stillsons, good; Thomas Ripley, very good b. f.; De Nette Sisters, pleased; Mozart, clever; New York Jolly Four, well received. NOTE.—Frank D. Hill resigned as manager of the Orpheum to give his attention to the theatre which he and several local business men are building on the main thoroughfare and which, when opened in the fall with vaudeville and pictures, will be known as the Lyric. His place is being filled by C. Floyd Hopkins, who for the past few years has looked after the Orpheum at Harrisburg, now closed for the summer.
G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Great Western Booking Agency; Monday and Thursday rehearsals 3:30).—6:8: Len Donatas, the giant frog and candy kid, fair; Jennie Dickey and Lavina Ettinger, singers, local favorites. 9:11: Kershow and Irwin, Scotch singers and dancers; Geo. Mack, comedian. DREAMLAND (Schreck & McFadden, mgrs.).—Pictures and illustrated songs by Geo. Markle.—NOTE.—Commencing Monday, June 13, the Family Theatre will be booked by United Booking Office.
W. E. ALBRIGHT.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jeffries; Monday rehearsal 11).—The popularity of the house must be the magnet that is drawing the crowd. The Pete Lawrence Trio, in sketch, went big; Forbes and Francis, comedians, very funny; Budd and Clark, headliner, went big hit. —RIJOU (W. T. Kirby, mgr.; agent, P. T. E.; Monday rehearsal 10). One of the best bills yet offered here. The Zovarras, globe experts, went big; Marion Harlow, singer, agent; Pearl Tanky, mind reader, headliner, drawing crowds. LURIN (G. R. Glenn, mgr.; agent, Norman Jeffries; Monday rehearsal 12). Clayton and Renie, sketch, very funny; Jim Hawkins, went big; Mue Belle Sheller and Co., comedy sketch, good.—THEATRE (T. Tony, mgr.; agent, Gus Sun; Monday rehearsal 11). Annie May, singer; White and Allen, sketch; Graydon, the great juggler, very good; Gumbek and Pood, comedy sketch. AIRDOOME (J. R. MAUSER, mgr.). —Jack Asher, singer, very good; Prof. A. Seuffer's dog and cat act, good; Beethoven Germain, classy singer; The Daughters, musical act, agent.
MILTON CAPLAN.

SAGINAW, MICH.

JILLIES (Lionel Amusement Co., lessee; W. S. Burtch, mgr.; agent, W. A. Russo, res. mgr.). —Gibbs, R. and Co. opened the show. The 5th Avenue, sketch; Zandra, s. and d., charming.

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HARRINGTON—MILDRED AND LESTER

Ing: Harry H. Richards and Co., lit. Owing to illness of Dallas Romans, Jack Roach, the Irish talking comedian, was put on and pleased exceedingly. The Five Brown Bros., comedy musicians, were repeatedly encored.—NOTE.—Mr. Butterfield's own show last week was excellent. MARGARET GOODMAN.

SANDUSKY, OHIO.

SANDUSKY (V. O. Woodward, mgr.; lessee, O. S. Hathaway).—Winnelle and Nelson, comedians (New Acts); Van Dorn and Co., very good; Bell and Richards, musical, very good; Paul Green, monolog, lit; Dorothy Edison, comedienne, clever; Mildred Monnetti, pianiste, very good; N. Jacobs, soloist, good. This bill closes regular season.—STAR (Carl Ritter, mgr.).—Vanderville and pictures.—THEATRIUM (Charles Reark, mgr.). Pictures and songs.—ROYAL (J. V. Hutchins, mgr.). Pictures and songs.—DOC.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; Monday rehearsal 2).—Largest attendance of the season with an excellent bill headlined by Billy "Swede" Hall and Jennie Colborn in sketch, who scored an enormous hit; The Great Flamingo, club juggling, very good; George Morton, clever, Doyle and Fields, comedy singing and dancing, very good team, work well together; Doc O'Neill, monologist, one of the best seen here; pictures and songs complete.—NOTES.—The opening of the Liberty by Frank and Hubert Bandy of this city, took place Monday night. A benefit performance will be held at the Bijou on Friday of this week for Paul Anderson, a former member of the Bijou Stock Co., who is now ill at the Savannah hospital. Different members of the Liberty Players, who assist in playing the benefit and performers from the vaudeville houses will also contribute for this worthy cause. R. MATTHEW ARTHUR.

VARIETY ARTISTS' ROUTES FOR WEEK JUNE 13

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from June 13 to June 18, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Acme Four Bon Ton Jersey City
Adair Art Majestic E St Louis Ill
Adair Art Majestic E St Louis Ill
Ader Troupe Little Falls N Y
Adams Edward B Tivoli London Eng Indef
Adams Billy 39 Milford Boston
Adams & Lewis 108 W Baker Atlanta
Admon N Mittel 323 Broadway N Y
Advance Musical Four 182 E 76 N Y
Abeorn & Malcom Norwich Conn
Abeorn Troupe Temple Detroit
Aberns The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitkens Great 2219 Gravier New Orleans
Alberts Lee 14 Frobel 111 Hamburg Ger
Arbustus & Miller Tivoli Sydney Australia Indef
Albani 1803 Broadway N Y
Aldines The 964 E 62 Chicago
Aldrich Blanche Valentine Toledo
Aleta Lynn Mass
Alexander & Bertles 41 Acre Lane London
All Hunter & All Claude 11 Jamaica N Y
All Skill 909 Spring St New York
Allen Leon & Bertie 118 Central Oshkosh Wis
Allenia Joseph 422 Bloomfield Hoboken N J
Alton & Arliss 507 Shubert Bldg N Y
Alpine Troupe Forepaugh Sells C R
Altus Bros 128 Cottage Auburn N Y
Alvano & Co West Middletown O
Alvies The 301 E Wash Springfield Ill
Alquist & Clayton 545 Bergen Bklyn
Alrona Zoeller Trio 269 Hemlock Bklyn
Alvin & Zenda Box 365 Dresden O
American Newsboys 20 Majestic Charleston S C
Ames & Corbett 973 Gordon Toledo O
Anderson & Anderson 825 Dearborn Av Chicago
Anderson & Ellison 3003 Levee Phila
Anderson Four National Ill Chicago
Andrews & Abbott Co 3962 Morgan St Loula
Araki Troupe Haag Show C R
Arberg & Wagner 140 W 30 N Y
Ardelle & Leslie 19 Brozel Rochester N Y
Armond Grace 810 Dearborn Av Chicago
Armstrong Ella 111 Milwaukee N Y
Armstrong & Clark Muskegon Mich Indef
Armstrong & Verne Royal Wellington N Z
Arnold & Rickey Owego N Y
Arthur Mae 15 Unity Pl Boston
Atkinson Harry 21 E 20 N Y
Aner S & G 410 So 4 Av Mt Vernon N Y
Auer Geo W 12 Lawrence Rd So Ealing Eng
Austin Eddie 3110 E 7th St
Avery W E 5006 Forrestville Chicago

B

Bader La Velle Trio Lyric Sullivan Ind
Baker Harry 3942 Renow W Philadelphia
Balloon Jupiter Barium & Bailey C R
Bandy & Fields 1500 La Salle Av Chicago
Banks Geo S Collinsville Mass
Barbee Hill & Co 1262 Nat Av San Diego
Barber & Palmer 617 N 22 So Omaha
Barlows Breakway Hippodrome Phila
Barrett Sisters Keith's Phila
Barry & Richards Dingman's Ferry Pa
Barry & Halvers Bay 7th Bath Beach L I
Barnes & King Brighton Beach N Y
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Be And Duo 8442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardsley Sisters Union Htl Chicago
Bedell Walter Music Hall Tarrytown
Behrend Musical 52 Springfield Av Newark N J
Belmiel Musical 340 E 47 N Y
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bellemonte The 112 5 Av Chicago
Benn & Leon 229 W 35 N Y
Bennett & Amers 206 W 67 N Y
Bennett Bros Aldome Hlloxi Miss
Bentley Musical 121 Clipper San Francisco
Benton & McKensie 606 E Springfield O
Benton Granby & West Saratoga Htl Chicago
Berita & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Beverly & West 262 Delaware Buffalo
Boycer Ben & Bro 1496 Bryant Av N Y
Bicknell & Gibeuy Majestic Columbus Ga
Bimbo The 694 Pacific Appleton Wis
Blum Bonni Rrrr Columbia Milwaukee
Blum City Four 107 E 31 N Y
Blissomette Newman R F D No 2 Lockport Ill
Bissett & Crawford 245 W 39 N Y
Black & Leslie 3722 Elerly Av Chicago
Blacks The Seaside Boston
Blessings The 30 Koenslberger Berlin Ger
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Brennon John E Vandeville Richmond Va
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Brinkley The 424 W 39 N Y
Britton Nellie 140 Morris Phila
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Brookes & Carlisle 38 Glenwood Buffalo
Brooks & Jeannette 861 West Bronx N Y
Brooks & Kingman 2 Sycle Boston
Brown & Brown 69 W 115 N Y
Brown & Wilmut 71 Glen Maiden Mass
Brown & Farlardon King Edward Halifax N S
Browning & Lavan 595 Caldwell Av N Y
Brues The 120 W 27 N Y
Bruno Max C 160 Baldwin Elmira N Y
Brydon & Harmon 229 Montgomery Jersey City
Buchanan Dancing Four Commercial Ill Chicago
Burford Bennett & Burford 756 S Av N Y
Bunce Jack 2219 S 13 Phila
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Chambers The 1351 43 Bklyn
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Chantrell & Schuyler 219 Prospect Av Bklyn
Chaplin Benjamin 566 W 186 N Y
Chapman Sisters 1629 Millburn Indianapolis
Chase Duze 90 Birch Lynn
Chase & Carum 2516 So Halstead Chicago
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Chester & Jones 320 Townsend Wilmington
Chick Harry A 1025 26 Washington
Chip & Marble York 111 N Y
Chubb Ray 107 Spruce Seranton Pa
Church City Four Portland Me
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Clarke Wilfred 130 W 44 N Y
Clark Florette 1324 Intervale Av N Y
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Clear Chas 100 Morningside Av N Y
Clemens Cameron 462 Columbia Dorchester Mass
Clemente & Miller 115 W 30 N Y
Cleveland Claude & Marion 257 9 Av Astoria L I
Clever Trio 2129 Arch Phila
Cliff & Cliff 1109 Appleton Wis
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Clito & Sylvester 928 Winter Phila
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Darnody Volturn Mass
Davenport Three Barnum & Bailey C R
Davis Bros 4 Blandy Av Zanesville
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Davis Harry Columbia 1118 Minn
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De Chabville 840 1313 Douglas Omaha
De Frank & Sylvia Sontaga Ill Chicago
De Groot Ed & Leah Victor New Orleans Indef
De Haven Sextet Kelt's Phila
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De Mar Rose 807 W 37 11 Chicago
De Milt Gertrude 818 Sterling Pl Bklyn
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De Oesch Mlle M 336 So 10 Saginaw
De Velde & Co Edmund 15 Franklin Norwich Conn
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De Witts Models 252 W 25 N Y
De Young Tom 156 E 3 N Y
De Young Mabel 122 W 115 N Y
Deum Leo 152 2 Niagara Falls N Y
Deum & Sibley 463 Columbus Av Boston
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Deaton Chas W 134 B'way N Y
Delvove Wm Howe's London Show C R
Delmar & Delmar Lynn Lynn Mass
Delmore & Parrell Orpheum Portland
DeLong Bros 261 W 38 N Y
Demmes The 112 N 9 Phila
Demmo & Bell Englewood N J
Denmore Beth Empress Milwaukee
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"MORNING OREGONIAN," MAY 24, 1910.

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"Easily dominating the show is Lily Lena. In the ranks of vaudeville there is probably no star who is a more general favorite with her audiences than this dainty and pleasing English singer and comedienne. From the dancing light in her eyes to the tips of her twinkling toes Lily radiates qualities that make pleasing entertainment and is a chaser of dull care. Her voice is a gem of the English music hall variety—almost nasal at times—but her Soudont smile and her fetching mannerisms—or are they manners?—would make a graven image smile. Unfortunately Miss Lena seems not to have been able to discard one of the least commendable of her particularly disgusting and off-color songs of last year, 'I'd Do the Same for You.' The assertion that to the pure all things are pure won't hold water in this instance, for he who runs may read—between the lines of Lily's song. The rest of her offerings were new and catchy, with a tilt and swing that lifted her audience into enthusiasm, and while she was most generous with her responses, even than one wished to hear her once again."

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Ford & Co 300 Fenton Flint Mich
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Ford & Louise 128 S Broad Mankato Minn
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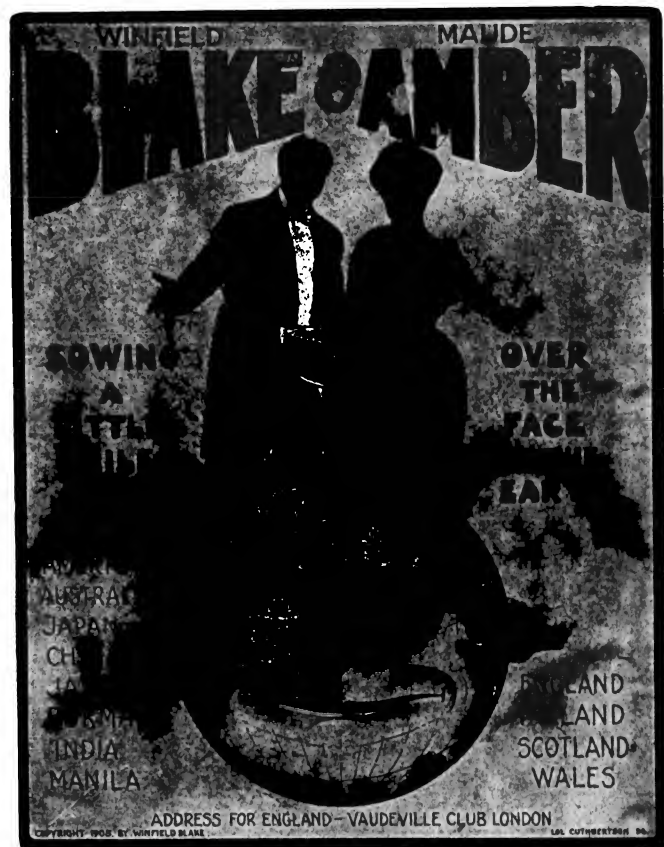
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WELL-FORMED FAT WOMEN.
COMEDIANS, SINGERS, DANCERS.
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Spillers Musical 29 W 133 N Y
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Springer & Church 90 4 Pittsfield Mass
Spissell Bros & Co Savoy Atlantic City N J
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St Alva Addie Orpheum Luna O
St Elmo Leo 112 5 A Chicago
Stadum Trio St Charles Ill Chicago
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Stanley Harry S 203 N Bway Baltimore
Stanwood David 364 Bremen E Boston
Steelman Al & Fannie 685 6 So Boston Mass
Steger Bessie 1534 Bway N Y
Stehert Thomas Trio 531 Lenox Av N Y
Stevens Al 670 3 Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stewart & Earl 125 Euclid Woodbury N J
Stirk & London 28 Hancock Brooklyn
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Strubbeheld Trio 5908 Maple Av St Louis
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T

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A Revelation in Burnt Cork.
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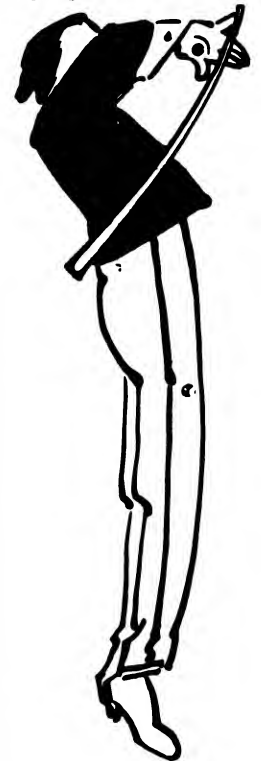
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Hamilton Mont 14 Missoula 15 Stuart 16
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Dyersburg Ia 20 Manchester 21 Independence
22 Parkersburg 23 Iowa Falls 24 Webster City
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GENNARO'S BAND

Gennaro Talks of Advantages
of Playing Without the Notes



"A representative of the Register enjoyed a pleasant chat in the handsome office of the Lyric Theatre yesterday afternoon after the matinee with Mr. Gennaro, a man of pleasing personality. He talks enthusiastically and entertainingly of his musical organization, and speaks of the members of the band as 'the boys,' giving evidence of a fatherly feeling for his musicians. He said that for an organization such as his in vaudeville, it is better for members to be able to play from memory, in order that their minds may not be diverted from their leader, and in order that the turning over of the pages of the music should not distract their attention and the attention of the audience from the harmony and melody of whatever was being played. Also in turning the page of music some members of the band would miss a note or several which were very necessary to the rounding out of the full tone and beauty of a musical passage. He said it detracted from the performers, yet he would not have his hearers think that his musicians could not play by note, for they are skillful musicians and read music at sight."

"Mr. Gennaro spoke of the arrangement of his band in triangular shape and said the advantage of this formation is that each member of the band can hear the harmony from the right and melody from the left; each member of the band, when thus arranged, can hear the playing of those next to him on either side, and, thus hearing, can thereby contribute to a perfect rendering of the music, lowering or raising a note as may be necessary in their judgment for a perfect sound of the chords."

"He likened his band to a large family and spoke of the distress caused when one member was ill or left the band; the feeling was much like that of a family when death breaks the family circle, though, perhaps, not so intense. When a new member came into the band there was a feeling of uncertainty on the part of the other members for fear that this musician, be he ever so fine, might fail to meet all the requirements through being untrained by the leader."

"He spoke of the great difficulty in keeping time in such a band, stating that it is more difficult to keep perfect time with brass and reed instruments than with string, and said one of the chief reasons for this is the variety of the quality in the instruments used in a band of twenty-five. In Europe, the cities furnish the instruments to the bands. The brass instruments are of one manufacture and the reed instruments likewise, so it is not hard to judge that better music can be made from instruments of uniform and high grade manufacture."

"Speaking of himself, Mr. Gennaro said that many who saw him lead his band thought his actions were in the nature of monkey-dance, for spectacular effect. He said such is not the case. Every movement is a gesture, and every gesture has a meaning to the members of the band. He interpreted the music through his trained temperament, and these gestures and movements of the medium through which he conveyed his interpretation to the members of the band, and their intelligent response to this medium made for the artistic rendering of the music as composition."

MOBILE "REGISTER," March 25, 1909.

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

ALICE LLOYD

So long as exists such a thing as a train,
Or a sea-going greyhound to travel the main,
So long we'll be hopeful to hear you again,
Alice Lloyd.

Personification of Peaches and Cream,
Alice Lloyd.

A dainty, delightfully realized dream,
Alice Lloyd.

Possessed of the neatest and cunningest way,
Of saying the smart things they give you to say,
Right up to the mark, and distinctly au fait,
Alice Lloyd.

When you dangled row "B" with your brilliant smile,
Alice Lloyd.

Did you not notice me sitting third down from the aisle,
Alice Lloyd?

Was that gay little nod given all for my own?
Would you over your shoulder that shy kiss have thrown
If I hadn't been there? Or was that mine alone?
Alice Lloyd.

Alas! I'm afraid that I only got part,
Alice Lloyd.

Of those generous gifts from your fun-loving heart,
Alice Lloyd.

For that shiny-domed geezer in front of me, who,
Had a seaweed moustache and a bald spot or two,
Applauded and chortled his gratitude, too,
Alice Lloyd.

You modernized version of Omar Khayyam,
Alice Lloyd.

You're going back home, where a "car" is a "tram,"
Alice Lloyd.

But, wherever Dull Care you conspire to kill,
Right here, in the City-Set-Under-a-Hill,
The ghost of your smile will make joy for us still,
Alice Lloyd.

And while wishing you luck on your London-ward way,
Alice Lloyd.

Every man in the city is saying today
"Here's hoping you're only a short while away,
Alice Lloyd."

—F. BEECHER EDWARDS, in Montreal (Can.) "Herald,"
June 2.

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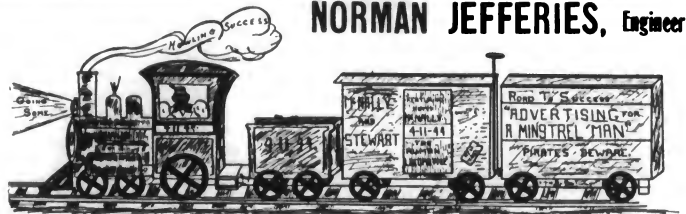
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Where C follows name, letter is in Chicago.
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Advertising or circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, addressed once only.

Allen Billy (C)
Alexandros Tronpe (C)
Alexander & Scott
Allison Joe (C)
Abel Neal
Antrim Larry
Armstrong Mr (C)
Atkins Jack (C)
Anderson Alfred (C)
Asard Paul (C)
Armon Bros
Arnold Rena
Abel Neal (C)
Arnold Wm (C)
Ade Geo (C)
Aubrey Aurora
Artola Walter
American Singing Four
Allen Violet
Ashner Sisters
Abel Joe (C)
Andrews Fern (C)
Alexander Manuel A (C)
Adams Jane (C)

Barthel Clara (C)
Balbeck Wilhelm (L)
Bell & Henry (L)
Berrett J (L)
Blanchard Evelyn Wein-
gardner (C)
Barnes & Beverly (C)
Berger Edgar
Balnes Florence (L)
Blush T B (C)
Brennan John E
Belmont Belle (L)
Bellamy W H (L)
Byrne John F
Busch Devere Four (C)
Barthelmus Lewis
Beatty Harry (C)
Bannon John (C)
Bulah Novine & Pauline
(C)
Brackett Ted (C)
Brady & Mahoney
Banta Arthur
Bergere Sisters
Barnes Blanche
Bernac Cliff
Bonnette Una
Bernard Nat
Browne Botwell
Brownies The
Bacon Betsey
Baumont Arnold (C)
Blaisdell Big Bill (C)
Benham Earl (C)
Borazal B (C)
Berna Sol (C)
Barry Mr & Mrs Jimmy
(C)
Barrington Sid
Blake Chas
Barnes Thos
Berol Wm
Burmaster Fred (P)
Barton Sammy (P)
Braham Michael

Black Jas (P)
Brindemour Great
Bohannon M T (C)
Bradshaw Mr (C)
Brown & Cooper (C)
Chevallier A (L)
Campbell Flo (L)
Carney Don (C)
Crockford Jessie (S F)
Cunningham & Ross (L)
Coppens Lloyd (C)
Curley Pete
Cruse
Coaners & Thompson (C)
Caine & Odum (C)
Cole Will H (C)
Christine Little (C)
Cooper Lew (C)
Copeland Carl (C)
Cummings Wm A (C)
Oullins Mr & Mrs H (C)
Cogan & Bancroft (C)
Coles Three
Clifton Herbert
Carpenter Frankie
Coombs Frank
Courtney Sisters
Coddington E
Cleveland Claude
Clinton John
Cook Joe
Courtney Sisters (C)
Clifford Geo (C)
Cameron Arthur (P)
Cameron Ella
Cameron Anna
Clement Clay
Cate B J
Coyne Jack
Campbell & Brady (P)
Clark & Verdi (P)
Case Helen
Cleveland Marion
Crawford Winnie D (P)
Cartwright & Aldrich
Campbell Geo (C)
Carr Tylo (C)
Clark Maggie Lee (C)

Gannon Mary (C)
Grady T J (L)
Gent Mr (L)
Gregory F L (L)
Gottlob Mrs (C)
Goldstein Nat (C)
Green Al (C)
Gordon & Solomon
Granville Taylor
Geneva Florence
Guertin Louis
Grady Jere
Gruber & Kew
Gordon Daisy (C)
Grey Joe Miss
Garden Geo E
Gulger Juliet

Day Carita (C)
Defreij Gordon (S F)
D'Arcle Yvonne (C)
Dierckle Bros
De Voe Pasquellina (C)
Darts Darling (C)
Dupont Ernest (C)
Duffy Sawtelle & Duffy
Duffy Dan
Delp May C
Davis Mary
Dynes & Dynes (C)
Drew Lowell (C)
Dunn Francis & Co (C)
Day Carita
Dainton Dorothy
Dobalado Ameal
Delestitler Animals
(C)

Diem Roy (C)
Dutton Chas (C)
Day Burt (C)
Davenport Edna
De Oesch Mille (P)
De Loris Chevalier
Dyer Herbert (C)
Dunn Arthur (C)
Drew Dorothy (C)
De Lion Clement (C)
Donita (C)

Edward Dandy (L)
Ethella Vivi (C)
Edwards B E (C)
Eleana (C)
Emmett Hugh J
Ellison Evelyn
Edwards Winnie
Edwards Jennie
Engleton Nan
Edmond Wm (P)
Egan Geo
Edwards Geo H (C)
Everets Louise (C)

Finley Willie (S F)
Flower Cora (S F)
Fuller Bert (C)
Fregoli Mille (C)
Foster & Maurer (C)
Forten Edwin (C)
Flordy Adele (C)
Fein Phil
Fern Harry
Francis Corrine
Fredericka Helena
Freeman Grace (C)
Finn & Ford
Fuhrer Lucy
Fairfield Frances
Free Edna P
Frey Harry C
Fleable Sandy (C)

Harrison Jules (L)
Hudson Leon (L)
Hoodling Belle (L)
Hawkins Jack Jumping
(C)
Hewittes The (C)
Holmber J Allen (S F)
Hoyt Hal H
Hailigan & Ward
Hoodling Martin (C)
Holman Dick (S F)
Hunter Pearl
Hayden Thos
Hudsons Flying
Havelocks The
Hohmen J E (C)
Hampton Bonnie (C)
Holden & Hanson
Hammond Frank
Hunter Julia
Hayden Cissie
Hart Estelle
Hascall Lon
Huntington Miss Val
(C)
Heclow Chas (C)

Houston Lillian
Hammond Chas P
Hanson Tonia
Hawkins L
Howard & Alma
Hilbert Ben
Holland Bertha
Henderson Mrs
Howard Sam (C)

Irving B (L)
Jordan Harry C
Jackson Mart (C)
Joakima B E (C)
Joyce Clifford
Jarvis Fred
Jermon Irene
Jerome Frank
Jameson B E
Jones Bobby (C)
Julian Annie
Jarvis & Martyn
Jarvis Frank

Kelly Norah (C)
Knight Otis L (C)
Kreamer Fred (C)
Kai Billy
Keller E J (C)
Keene & Adams (L)
Keane Louis (C)
Kilne Sam (C)
Keaton Myra (C)
Kyle Tom
Kelley Hal
Kelly James
Kurtis Mr
Kay Louise
Kelke Zena
Kerston K G (C)
Kelly Frank M (C)

Lambert (L)
Leavay Martin Miss (C)
Luciere & Ellsworth
(C)
Lamolese Beno (C)
LeWitt Chas
LaVan Florence
Ladda Claudine
Laudin & Roberts (C)
Laval Ella (C)
Lyons Harry (C)
LeRoy Nat (C)
Lee Irene (C)
Lopes & Lopes
Leonard Bonnie
Lambert Geo
Lynch & Eillen
Lee C V
Lowe Harry W
Laur Clara
Lightner Theo
Lucas Hansel
Lee Emma
Ludlenx Chas (C)
Lauder Geo (S F)
Leland & Lee (S F)
Lloyd Chas
Loretta Four
Lee Phyllis
Ludlow Joseph G
Lee Alice
Larvett Jules
Lee Irene
La Ferre Johnnie
La Veen & Cross
Lesso Mrs
Lydel & Butterfield (C)
Lambert Wm (C)
Lorette Twiss (C)

Martin Nellie (C)
Murray Eddie (S F)
Moss Mr (L)
Mayers J (L)
Mans W V
Mills Chas C (C)

Manning Thomas (C)
McElroy Jean (C)
Macfarlane Andrew
Moet Elsa (C)
McElroy William (C)
Mann Billy (C)
McCullough Carl (C)
McWalters Arthur (C)
McCann Mr & Mrs Jas
R (C)

Markey Eddie
Montgomery Frank
Murray Marlon
McKinley Nell
Metcalfe Kenneth
Marcus & Lynn
McClain Sisters
McVillie Joa
Morse W A (C)
Millership Sisters
Mitchell Abbie
McCluskey John
Montgomery Vivian
Miller & Mack
Miller Reed
McAroy Alice
McAroy Dick
Moran & Wiser
Masus & Maset
Morse Hall
Miller Theresa
McAlahey Marvela
Monahan Cora
Manny Chas
Moore Violet
Maximus
McCafferty P (C)
Maxley Selma (C)
Mietie Geo (C)
Moran Pauline (C)
Martyn Victor (S F)
McVillie & De Vere
Minto Wm
Marshall Boyd
Mordick Hay (P)
Magee Jack
Mann Danny (P)
Malla & Bart
Morton Mrs Wade C
Mack & West (C)
Myers L Claude (C)

Newman Mr & Mrs V
(C)
Nadel & Bell (C)
Nevins Chas
Norton & Russell
Nelson Georgia
Norris C I (C)
Nadje Mille
Nelson Comiques (C)

Osborne Elmer (C)
Otto & West (C)
O'Brien Frank (C)
Oliver Geo (C)

O'Neill Blanche
O'Neill Emma
Olcott Charlie
Ornl Archie
Orth Frank
O'Neill Harry
Ohi Ed
Osgood Anita
Olympiers The (C)

Petroff (S F)
Paul & Kent (C)
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Piccola Midgeta (L)
Patterson Bros
Parsons Vernie
Phasma (C)
Patrick B H (C)
Petrie Bill (C)
Pauline Hypnotist (C)
Prosser Rea
Plunkett Jas
Pierpont Laura
Peto & Wilson
Price Fred
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Paulla Julia (C)
Park Sam J (C)
Patterson Sam (C)
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Preston Geo Wm
Phasma
Pauls Harry
Plequays The (C)

Rosa Fred (S F)
Robinson Alice (C)
Roger F P Mrs (C)
Rose Mand
Rhoades Mr (C)
Rappo Sisters
Redwood & Gordon (C)
Redwood Fred C (C)
Russell & Devine
Ray Ned
Ralton Bert (C)
Rosenthal Florence (C)
Reed & St John (C)
Rinnon Four
Rold Jack
Reed Helen
Reeves Billie
Ritchie Billie
Richardsons Three
Rosa Eddie (C)
Romm Wm (C)
Ried Fred (C)
Reed Lou
Roi Zola
Raymond Edith & Frank
Raltair Mrs H
Rolkjer Andy
Ring & Williams (P)
Rensals The (S F)
Rosa Mrs T (C)
Russell & Church (C)

Simms N (L)
Swinton Adolph (C)
Sharp & Montgomery
(C)
Shields Great (C)
Seibini La La (L)
Smith Henderson
Sheridan Will
Sheehan Ed (C)
Stone Arthur (C)
Stayman G B (C)
Smith Jimmie (C)
Smith & Fowler (C)
Snyder Marion (C)
Swan Edith B
Stanley & Aileen
Smalls Billy
Stowe Jack
Shattuck Truly
Sabel Josephine
Sheehan Jos
Scanlon J W
Stine Chas J
Simon Chas F
Stanley Edmund
Sharp Mort
Startup Harry (C)
Swisher Sophie (C)
Smith Bruce (C)
Simpson Mr & Mrs
Grant

Sanley Joe (P)
Stevens Leo
Shaw Fraser
Steele Victor
Sullivan & Pasquellina
Steger Bensie (P)
Staats Phil
Schilling Wm
Somers & Storke
Stacey Mrs M (C)
Starr Leah (C)
Shelvey Bros (C)
Springold Harry (C)
Shields Family (C)
Spadoni Paul (C)

Temple D (L)
Trenpleton R (L)
Texica (C)
Talcott Bob (C)
Thurston Mr (C)
Tinkham & Co
Theo
Taylor Ella
Taylor Wm (C)
Tallaferia Frank G (C)
Tannehill Ed (C)
Turner Adele
Tempest & Sunshine Co
Thompson & Carter (P)
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Van Vormer Clara B
(S F)
Vaughn Eold (S F)
Van Jacques (C)
Veola La Belle (C)
Victorine Miss M (C)
Von Del Harry (C)
Van Willis (C)
Van Cleve & Denton
Victorine Myrtle
Voce Tom
Vardaman

Weeks Alice (C)
Ward & Harrington (L)
White Al
Weller Bob (C)
Walker Mal (C)
Wells Maxine (C)
Whalen Mike (L)
Watson Helen
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Wilman Harry
Withro Nancy
Winnings The (C)
Waters Tom (C)
White Fred C
Witt Max
Weesly Louis
Williams Etta
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(C)

Webb E (C)
Wilson O G (C)
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Walnutstock Morris
Winston Edward
Wood Juliet
Williams Lew
Wise Sydney
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Wyer Bud
Weingarden Evelyn (C)
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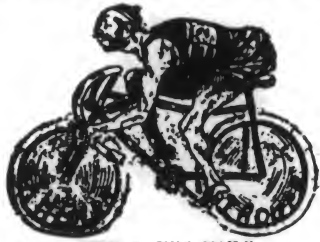
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SeasideJourneyed eight hours to London to see the
King's Funeral, and the sight of over 1,000,000
people and nine Kings in one bunch was a sight
worth coming over the water to see. Paid one
"Guinea" each to stand on a roof half a block
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The agents now they think quite well
OF THE WAR IS OVER, for it's a yell.
The war I speak of is not a fight,
But a little playlet that is a riot.**Walter Stanton**
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("Daily Times," Seattle, Wash., Oct. 5, 1909.)

"The blue ribbon goes to MILE. BIANCI, whose dancing is a symphony of vicious spirit yielding to grace in every delicate step and movement.

"This dainty and really beautiful danseuse, who now is making her first American tour, is truly a lovely disciple of the operatic ballet, which, as the premiere, she has danced in grand opera abroad. Her programme in vaudeville consists of four numbers, namely, the Dresden China, Egyptian, La Danse en Volant and Satanelle. All are thoroughly delightful, although it was the Egyptian that was the cause of many a ripple of sincere pleasure.

"The beauty of the various ballets is greatly enhanced, not only by the personal charm and beauty of MILE. BIANCI herself, but by her gowns, exquisite in mode and color. Each one of the dances is given in the soft morning light of a garden, and it is there MILE. BIANCI comes forth to dance bits of the artistic that are indeed good to look upon and enjoy. It is a safe prediction that MILE. BIANCI, before the conclusion of her engagement here, will have won a soft place in the hearts of lovers of her art."

INNATE ARTISTRY HER CHARM.

("Evening Post," San Francisco, Oct. 25, 1909.)

"MILE. BIANCI, graceful, clever and artistic, headlines the bill at the Orpheum this week. The Dresden China dance, the first number, shows a setting from which two sylphs spring, pirouetting most beautifully. The Egyptian dance has all the weirdness and red fire imaginable. The Satanelle, with strange singing, is an impressive picture of abandon in which BIANCI brings out probably every contortion and movement the human body is capable of.

"The charm of BIANCI is the innate artistry of the woman, her excellence as a poseur, her glorious eyes and the fetching harmonious costumes she wears."

("Post-Intelligencer," Seattle, Wash., Oct. 5, 1909.)

"For the first time since Orpheum vaudeville became a fact in Seattle, a dancing act is the headliner, and the four terpsichorean numbers that are offered by MILE. BIANCI raise the art of the dancer to the present deserving plane. MILE. BIANCI is another recruit from grand opera, although her important share in the many productions of the Metropolitan Opera House was as premiere of the ballet. The act is beautifully arranged and gorgeously costumed, and the groupings are in every way artistic. BIANCI is a handsome woman with a figure that is supple and graceful, and in the somewhat shivery Egyptian dance she turned new lights on the power of interpretation by poetic movement. For people who favor classic dances, BIANCI is going to prove a sensation, and for the ordinary follower of vaudeville she will be entertaining and interesting for the beauty of the act and her own pleasing personality."

("Republican," Denver, Dec. 14, 1909.)

"When the Monday night audience at the Orpheum begins to applaud the number of one of the acts on the bill as it is flashed upon the board, and keeps up the demonstration for several minutes, as was the case last night, there must be a reason for it.

"MILE. BIANCI is first and before all one of the most beautiful women to appear on the Denver stage for many a day, and in addition she is a splendid dancer. In this day of strange and wondrous dances, MILE. BIANCI gives a programme presenting several varieties, ending with the 'Egyptian,' which is a novelty on the American stage. For each of her four dances she has a different scene, and is assisted by two other performers."

("Daily News," St. Paul, Minn., Jan. 17, 1910.)

"The dancing of MILE. BIANCI is the artistic hit of the programme. Possessing charm of face and figure, MILE. BIANCI has staged her dances with adherence to artistic effect that makes each of her offerings a beautiful picture, enhanced to perfection by her graceful rhythmic passage before the vision in the shades of changing lights in a series of terpsichorean conceptions that evoked spontaneous approbation from Sunday night's audience. Her Egyptian dance is new and entrancing."

("The Examiner," San Francisco, Nov. 8, 1909.)

"By her graceful dances, typifying the poetry of motion, MILE. BIANCI created a sensation at the Oakland Orpheum last night, especially with her Egyptian dance, which she performed in a costume that might have come from the land of Rameses the Great. While the Egyptian dance resembled in some respects the Salome dance, it has none of its objectionable features, but is a most delightfully artistic creation. While MILE. BIANCI dances in tights and filmy draperies, there is not the least suggestion of vulgarity in her actions, which are in perfect time with the music and fully as graceful as the famous Greek historic dances of Isadora Duncan.

"The Dresden China dance of MILE. BIANCI

Theatre more than once this week, if for no other purpose than to see MILE. BIANCI in her series of spectacular offerings. She is the celebrated European danseuse who is making her first American tour, ably assisted by Mile. Marja del Carras.

"MILE. BIANCI is seen in special numbers which admirably display the range of her versatility as a dancer. Her repertoire includes four dances, with elaborate staging and lighting effects, the Egyptian dance being the most spectacular feature of its kind that has been seen in Omaha."

("Daily Journal," Portland, Ore., Oct. 12, 1909.)

"Two acts so pleasing to one who has an eye for beauty are seldom seen in one night, as are

("Tribune," Oakland, Cal., Nov. 8, 1909.)

"One of the most beautiful spectacles that an Orpheum vaudeville bill has ever included served to delight the Sunday crowds at the theatre yesterday when MILE. BIANCI, the famous European danseuse, made her debut at the Orpheum. Classical dancing is not always appreciated as it should be by American theatre-goers. In Europe the terpsichorean art is much better understood and its fine points are a matter of common knowledge with the mass of theatre patrons. In America it is very different from this, but MILE. BIANCI, in spite of this fact, demonstrated that it is possible for a great European dancer to rouse the American audiences to the height of rapturous appreciation.

"MILE. BIANCI yesterday gave her four dances, entitled respectively 'The Dresden China,' 'The Egyptian Dance,' 'La Danse en Volant' and 'The Satanelle Dance.' Special music by Paul Lacke, the author of 'Castles in the Air' and 'Glow Worm,' is used in MILE. BIANCI'S offering. Special scenery and lighting effects enhance the beauty of her performance."

("Times," Denver, Dec. 14, 1909.)

"The Orpheum offers a very good show this week—not only good, but clean. First of all ranks MILE. BIANCI, with her two assistants, in a group of bewitching dances. As a Dresden China maid she is dainty, and her dance is in keeping. Then she changes to a brilliant red costume and interprets Satanelle. With the music of 'La Paloma' as an inspiration, and in the most gorgeous costume imaginable, she sings with her body and feet a passionate Spanish song. As a climax she gave an Egyptian dance that was a close cousin to the noted Salome. It was absolutely unique, and for perfection in posing was flawless. It was a beautiful act throughout, and well deserved its position of headliner.

("Evening News, Butte, Mont., Sept. 22, 1909.)

"One of the most fascinating, daintiest conceived dancing acts seen here in some time is that of MILE. BIANCI at the Orpheum vaudeville theatre this week. MILE. BIANCI is a graceful and accomplished danseuse, and she has selected some beautiful dances for her repertoire of much style and finish. The scenic investiture of the act, together with its continuing, adds to its attractiveness.

"In her repertoire MILE. BIANCI does the Dresden, China, Egyptian and Satanelle dances, all widely separated in character, but each possessing a charm of its own. The first is a very dainty conceit, and is nothing if not appropriately designated. The Egyptian is significant of the intention of the originator and is a very graceful, if a bit weird by intimation, series of steps. It is very cleverly done. The Satanelle is also a dance of individuality and is suitably named. It is all in red, with the suggestion of flames on the back scene, flames rising in bursts of cloudlike magnitude, then changing to tongues of twisting fire. It is a dance of much character and adds variety to the act."

("Daily Times," Los Angeles, Nov. 22, 1909.)

"MILE. BIANCI is former premier danseuse of the Metropolitan Opera, and it was she who unwound the Dance of the Seven Veils at the American premier of 'Salome.' Her costumes in her Orpheum specialty are more than dreams—they are poems in color and combination, masterpieces which might have been assembled by such artists as Jules Guerin or Maxfield Parrish.

"In addition to being a superb ballet dancer, BIANCI is a beautiful and faultlessly figured woman, devoid of muscular protrusion. She is all curves, which most ballet dancers are not."

("Chronicle," San Francisco, Oct. 25, 1909.)

"Posed as dainty Dresden statues such as those you see in any art shop window, MILE. BIANCI and her assistant, Mile. Del Carras, made a pleasing debut in local vaudeville circles at the Orpheum. Her Dresden dance yesterday was a most graceful display of the terpsichorean art, and won for her marked popularity, which was increased in the following dances: En Volant, Egyptian and Satanelle. Bianci has a fascinating personality and has used much discretion in the matter of selecting her costumes, which are not only gorgeous and effective, but most pleasing to the eye."

THE FASCINATING THE BEAUTIFUL THE DAINY

MILE. BIANCI

SIX YEARS PREMIERE DANSEUSE
METROPOLITAN OPERA COMPANY

PRESENTS THE MOST GORGEOUSLY COSTUMED, THE MOST ELABORATELY STAGED
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DRESDEN CHINA
LA DANSE EN VOLANT
SATANELLE EGYPTIAN

Just closed THIRTY WEEKS' tour of The GREAT ORPHEUM
CIRCUIT as HEADLINE ATTRACTION

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JACK LEVY

140 W. 42d STREET, NEW YORK

and her assistant, Marja del Carras, is dainty as the china from which it takes its name, while 'La Danse en Volant' and 'the Satanelle' both show the dancer's art in the greatest perfection.

"With her beautiful form and handsome face, MILE. BIANCI and her dances are indeed an artistic treat, and should be seen by every lover of the beautiful."

("The World-Herald," Omaha, Jan. 3, 1910.)

"If you appreciate dancing, the real art of dancing, if you have a taste for spirited grace, bodily cadences, enticing rhythms of muscular suppleness; if, in short, the wizardry of lithe and animated movements appeals to you, the outlook is that you will visit the Orpheum

shown this week at the Orpheum. The dainty MILE. BIANCI and her hardly less charming assistant, Mile. Marja del Carras, seem to have taken the rainbow, softened its colors with the mists of heaven and sprinkled it plentifully with the stars of the firmament, and over the whole shed the changing, flaming light of earth's fire—all that mere mortal may look and be pleased. Anyone who does not find delight in the ineffable daintiness of the Dresden figures which spring from a typical China picture, the flashing, gleaming Satanelle, where even the burning pit is made attractive, the impassioned south country dance with its glitter, and the languid, graceful motions of the Egyptian dancer, must have an eye dulled to beauty. MILE. BIANCI is a dancer imbued with grace and art."

PALACE

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A GOOD ACT ALL OVER

CHARLES

BARNOLD'S

ANIMAL ACTORS

WITH THE

ORIGINAL "DRUNKEN" DOG

"DAN"

On the Morris Circuit, after successful engagements in Europe, Re-engaged and booked solid for the next two years.

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LONDON "SPORTING TIMES," DEC. 18, 1908.

The Empire.
"Dan," the inimitable drunken dog, still continues his course of disappetion, amid, I regret to say, shouts of applause and encouragement from the audience.

NOTTINGHAM "EXPRESS," FEB. 1, 1910.
"Dog Drama" at the Hippodrome.

"There have been so many animal acts before the public during recent years that the taste of the sophisticated is inclined to become fad with this class of entertainment, and therefore the music hall habitués who know everything there is 'on the road' have some cause to be grateful to Barnold's dog and animal actors. If the ordinary animal turn may be likened to ginger beer, this is certainly the champagne. It shows what can be done in this line, and it does not allow a dull moment to the audience while it occupies the stage."

LIVERPOOL "COURIER," JAN. 24, 1910.

"A novelty at the Royal Hippodrome, where a strong programme is to be submitted, will be Barnold's Dog and Monkey Actors, including Dan, the famous 'drunk' dog, in their one-act pantomime, entitled 'A Hot Time in Dogville.' This turn is direct from the Empire Theatre, London, where it proved one of the biggest 'hits' ever known. Dan is regarded to be the most wonderful dog in the world, and his remarkable performance is well worth seeing."

MANCHESTER "EVENING CHRONICLE," MARCH 8, 1910.

"Barnold's dogs in 'Dogville' reach the heights of canine imitation. Dan, the star turn in this animal combination, acts the drunkard in a way which makes one wonder. Training has never been brought to such perfection."

EMPIRE AND HIPPODROME

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The Drunken Dog.

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PALACE DAN KATELLI WALTER GRAHAM S. KRAVITS THE GREAT DOGS CASEY ARMY

HIPPODROME
DAN
THE DRUNKEN DOG
BARNOLD'S ANIMAL ACTORS
MELBYE & LOGE
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ONGARS
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THE BRILLIANTS
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Next Season Miss Bergere Will Produce Five New Sketches

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Management MAX SPEIGE

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Premiere Danseuse

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IN THE MOST PRETENTIOUS ACT OF
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**THIRTY WEEKS HEADLINE ATTRACTION
GREAT ORPHEUM CIRCUIT.**

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**"Syndicate," "Open Door" and Morris all Involved
in Prevailing Theatrical Situation. United
Seeks Western Connection?**

Where will the bookings of the Columbia, Cincinnati; Mary Anderson, Louisville, and Grand Opera House, Indianapolis, land? is the repeated question nowadays. These are the theatres formerly directed by Anderson & Ziegler, who sold their stock to Geo. B. Cox and Congressman Rhinock, of Cincinnati.

What has made the bookings problematical is the visits paid to Mr. Rhinock in New York, by E. F. Albee, of the United Booking Offices. The matter of the houses has been spoken over twice within the past week by the two men.

The vaudeville people are wondering whether Mr. Albee wants Cox and Rhinock to refrain from making any booking change before the return of Martin Beck to New York, or if Albee has sounded Rhinock to learn if the trio of vaudeville theatres could be held out from any booking agreement until the United might attach them as the western end of the present eastern circuits booked by that agency.

The Orpheum Circuit has the placing of the bills to date. It is said and also denied that Cox and Rhinock purchased the controlling interest in the Anderson & Ziegler theatres. On one hand, it is stated that Anderson & Ziegler hold but 20 per cent. of the total capitalization of the different companies owning the houses, while the other side says that the firm held seventy per cent. of all the stock. The remainder of the holdings is distributed between the western crowd (Beck-Meyerfeld-Kohl-Middleton), with Fred Henderson also interested.

The proposal of a big corporation to bring the theatre into an amalgamated company is rumored to have been taken up by the Shuberts for the purpose of settling the vaudeville situation for their best interests.

It has been reported during the week that both the Shuberts and Klaw & Erlanger stand ready to put in a bid for

certain theatres of William Morris, Inc., now standing or building. This, it is claimed, is the key to the situation, the Shuberts through Felix Isman wanting Morris with them if the bookings of the southwestern theatres be thrown his way. To offset the deal going through, and perhaps to build up his own protective fence against the western people, Albee has been dickering with Rhinock, according to the story.

The Klaw & Erlanger faction is willing to submit an offer for some prospective Morris houses in the north-west, according to report.

On reliable information it may be said that Messrs. Cox and Rhinock at the present time have not made up their minds what course to pursue in the way of bookings.

HAD HIS WAITER "PAGED."

Chicago, June 15.

In a hotel cafe in Chicago, where the head waiter prides himself on the excellent service, sat Dave Beehler.

After a patient wait for a second installment of bottled beer, the guest called the head waiter and asked to send a bellhop to the table.

When the boy came, Dave asked him to page his waiter.

THE FIELDS AND LEWIS SHOW.

"We Won't Go Home Until Morning" is the proposed title for the production Al. Fields and Dave Lewis will start out in Sept. 4, opening at Chicago in either the Grand or the Garrick. An "Open Door" route has been given the vaudeville team, who will become legitimate players and managers through this show. The travel will carry them to the Coast.

Aaron Hoffman wrote the book. No engagements of principals has yet been made, nor has a lyric writer or composer been accepted by the twain.

"SOFT MONEY" FOR LEONHARDT.

Some "soft money" fell to Harry Leonhardt the other day. It came through dissention in the board of directors of the Phoenix Realty Co., which is building the new Orpheum Theatre on Jersey City Heights.

Mr. Leonhardt held an agreement to manage the theatre. The Board falling out, and offering the house for lease, Mr. Leonhardt called attention to a protective clause in his contract providing against that contingency for his benefit, and the company settled with him for about \$5,000 cash.

Immediately thereupon, Rogers, Leonhardt & Curtis placed a bid for the lease of the Orpheum, and now claim to hold an option upon it, which will interfere with the tenancy of any one else.

Keith & Proctor, or B. F. Keith through E. F. Albee are also reported after the theatre. The rental may be anywhere from \$15,000 to \$20,000 or more per annum, that depending, it is said, upon how many competitors will help to boost the price for the Realty Co.

EVANS' SMALL TIME OFFER.

The reported dickering between Geo. Evans, "The Honey Boy" minstrel, and the Loew Circuit is said to have resulted in an ultimatum from Mr. Evans that he would accept ten weeks over the summer in the Loew "small time" houses at a weekly salary of \$1,500.

While the Loew people are reported to have wanted Mr. Evans quite badly, they could not find the time for him, nor did they believe that at present it was advisable to set a precedent of featuring a star at the high salary set by George.

The Loew Circuit has submitted various offers of late to many well-known and high-price acts. It is believed that with the commencement of next season, the "big feature" will of necessity have to be a drawing card for the "big small time" theatres in the largest cities.

ELLIS OUT FOR BOOKINGS.

Bookings for Melville Ellis will be placed by Edward S. Keller, commencing June 27, when the costume designer of the Shubert staff will be ready to return to vaudeville in his pianolog.

BECK'S BERLIN HALL.

Berlin, June 7.

It is now reported here that the Martin Beck hall in this city is a certainty. At a meeting at which Martin Beck, Morris Meyerfeld, Jr., Alfred Butt and Walter De Frece attended, one Mr. Johns, an English architect, was commissioned to draw up the plans.

The meeting was held at the Adlon Hotel.

The location of the new hall is just back of the Hotel Kaiserhof, one of the best in Berlin, located in the heart of the city.

The site is within six blocks of the Wintergarten.

END OF PARIS SEASON.

(Special Cable to VARIETY.)

Paris, June 15.

The Paris season is near its end now. The last of this month will see both the Olympia and the Moulin Rouge closed for the hot spell.

The Moulin Rouge closes June 20, and will start rehearsals for the new revue there June 25. The Olympia will reopen August 19. The date of the Moulin Rouge's opening will be around August 15.

THREE ACTS FARE WELL.

(Special Cable to VARIETY.)

London, June 15.

Girard and Gardner, at the Coliseum, Redford and Winchester, at the Palace and Emil Hoch and Co., at the Holborn Empire, opened Monday, all doing very well.

BERNARD SIGNS AS COMPOSER.

Mike Bernard has engaged himself for two years with Charles K. Harris to place all of his instrumental and other musical compositions with the publisher.

Associated with Mr. Bernard is Karl Tausig, son of the steamship agent. Young Mr. Tausig has turned out several successful lyrics in the past, and "Mike" says he has the "hand" of years as his musical running mate.

A new "rag" yet unnamed was placed with Harris by Mr. Bernard immediately upon the signing of the agreement, and he is now writing the music to a novelty set to words by Tausig.

"PULLS OUT" ACADEMY ACT.

A "Morris act" was "pulled out" of the first Sunday (June 10) vaudeville show at the Academy of Music, under the management of William Fox. It was Montgomery and Moore. The long bill was nearly all acts which had played for the Morris Circuit during the season.

Following the close of the evening show several of the actors gave speeches, promising the audience big shows through William Fox. Joe Wood, who placed the bill, was pushed out on the stage by the assembled artists.

William Morris, when asked concerning his action, said he had told the act he did not believe it advisable to play on the "small time" in New York City when it might appear on the American Roof during the summer season. Regarding the Loew Circuit in this same connection, Mr. Morris said he did not anticipate Loew would book any of his acts without first consulting with him.

At the Academy for this coming Sunday, the following program has been arranged by Ed. Dealey for Fox. Nearly all the numbers are "United acts."

The bill is Lillian Shaw, "Carnival of Roses," Russell Bros., Ed. Morton, Fox and Millership Sisters, McFarland and Flynn, Three Musical Johnstons, Richards and Grover, Ed. C. Jordan and Co., Baker and Doyle, Rose Berry, Belmont and Delavan.

The Sunday night receipts were estimated at between \$1,200 and \$1,500. Admission was 10-20-30. Over 5,000 people were in the theatre, nearly 2,000 standing up, with a big turnover. At the afternoon (first) performance, seats were free at the low admission.

Fields and Lewis and Cliff Gordon were "approached" and advised to stay out of the bill, but both acts declined to take any instructions.

SMALL SUES MORRIS.

Toronto, June 15.

Ambrose J. Small, owner of the Majestic Music Hall and several other Canadian houses, has entered suit for \$25,000 against William Morris, Inc., alleging failure to carry out a contract as a vaudeville house. The career of the Majestic came to a sudden end late last week when the place closed its doors.

What will be done with the Majestic has not yet been decided upon. Small says he has several plans under consideration. In any case, he avers, the theatre will not revert to its former policy of playing melodramas.

CAPACITY NOT ENOUGH.

"Girles," the Frederic Thompson summer production, which opened on the Amsterdam Roof last Monday evening, was talked about during the week as a too expensive proposition to make money up the air, though the Road played to capacity at each of the six performances weekly.

The cost of "Girles" is said to be about \$6,000 each week, without any percentage included for the initial cost of production, placed at around \$30,000.

The capacity of the Amsterdam upstairs in dollars is reported at the utmost, \$1,400 nightly, with some claiming but \$1,100. At the first figure, with a 60-40 playing arrangement between the theatre and production, the piece would receive \$6,040 as its share of the possible gross of \$8,400 on the week.

Monday evening the show opened in the theatre, with an announcement it would be removed to the Roof when the weather warranted. Good reports attendant upon the premiere may hold the revue downstairs, if the patronage is sufficiently heavy. The room in the theatre would, if properly taxed by paying patrons, give the show a good balance.

COHAN HOUSE IN DECEMBER.

If building operations progress as they have so far George M. Cohan will open his 43d Street theatre in December with a new piece in which he will appear. Mr. Cohan is spending this summer in the city to watch the building operations. He has taken a cottage at Far Rockaway, but will travel back and forth daily. Just now the young musical comedy author-actor-manager is busy watching the ball games around New York.

"Scamp" Montgomery, who was slated for a part in the Cohan production, has been shifted to the Clayton White piece for next season.

CASEY'S MUSIC HALL?

A report that Pat Casey had taken over the Brighton Beach Music Hall for the summer was denied by the agent this week. He said that nothing had been settled, and he was not certain there could be.

For the last two weeks Mr. Casey has placed the programs for the Music Hall. The first week it rained from Monday until Sunday. If the sun comes out until next Sunday, Casey may break even on the trial.

LOEW'S BROOKLYN PROPOSITION.

Marcus Loew has a Brooklyn proposition he is seeking to push through as expeditiously as he possibly can, without pushing up realty values.

When seen this week, Mr. Loew would not give particulars, but it is reported the deal has to do with a new and large "pop" theatre for the Loew circuit, to be located around the Flatbush Avenue corner of Fulton Street, Brooklyn, with a seating capacity of 2,800.

Another realty transaction for Loew, now hanging fire, is a new house close to Long Acre Square.

The Keogh theatre in the Bronx, under lease to the Loew people, will be completed and opened in August. The other Loew Harlem property, Casino, has been torn down, barring the front wall. A new building will be erected upon the site at a cost of about \$250,000.

IDEA TOO CHEAP.

Daly's Theatre did not open with Marcel's Art Studies last Saturday night, as announced. Jean Marcel says the Shuberts had the wrong idea. The management of the house wanted to put on a "picture show" to surround Mr. Marcel's models in artistic poses. In addition to some old films, says Marcel, they suggested a piano player and a drummer for the orchestra. The producer wanted a regulation orchestra, the best of Pathé's colored pictures and an atmosphere of a regular theatre. When not forthcoming, he refused to open.

It is said Louis Mann will start at Daly's next Monday or very soon after.

MAY DE SOUSA FOR YUM-YUM.

Chicago, June 15.

May De Sousa will come back to her home town for a special engagement as Yum-Yum in the revival of "The Mikado," which will end the Aborn Opera Co. season at McVicker's. Lillian Swain will be the Pitti-Sing. H. L. Waterous, who graduated into vaudeville from a ledger at the Western News Co. some years ago, will be the Poo-Bah.

NEW SHOW FILLED.

Chicago, June 15.

Edna Wallace Hopper has been signed for the part opposite Richard Carle in "Jumping Jupiter," to be seen here at the Cort; Lillian Shaw, Frances Kennedy, Pauline Perry, Florence Reid, Joseph P. Miron, John Park and Ryley Chamberlin will also be in the cast.

INTERNATIONAL MEET.

The international aviation meet, proposed for some time next October, to be held likely at Hempstead Plains, Long Island, promises to be the biggest thing in aerial sports yet.

Two hundred thousand dollars in prizes will be distributed. The meet will last a week. Prizes will be given for speed, distance, altitude, durability and manipulation, besides other features of air flying.

Martin Beck will enter his Herring-Curtiss aeroplane, with Oscar Babcock as the aviator.

Indianapolis, June 15.

The National Aviation Meet is being held at the Speedway here all this week. The Wright Brothers, with six students in aviation from their Dayton school, are on the grounds. Ralph Johnstone, the bicycle rider, is one of the aviators for the Wrights.

FOUR FORDS LEAVE "FOLLIES."

The Four Fords left New York for Atlantic City with the "Follies of 1910" company. While on the train Florenz Ziegfeld mapped out what the brothers and sisters were to do in the show. An argument was immediately on, the Fords claiming that the plan gave no opportunity of showing their act to advantage.

The dispute waxed warm, when one of the Ford sisters told Mr. Ziegfeld the "Follies" wasn't worth the amount of trouble that The Fords had been put to in rehearsing and the like.

This, it is stated, caused the "Follies" manager to take a trip into the clouds. Five minutes later the dancing four were handed their release, which they had asked for early in the discussion.

The Fords came back to New York, and will return to vaudeville.

NEW PLAY FOR WELCH.

Joe Welch completed arrangements this week for the production of "At Ellis Island" (one of his vaudeville sketches) into a full play for next season.

H. C. De Mille, who will elaborate the sketch, will produce it jointly with Mr. Welch, the latter to be starred.

That fellow NEWMAN is in town. "SONGS." Astor Theatre Bldg., New York.



SEEN AT THE WHITE RATS' SCAMPER.

WHITE RATS AND UNIONISTS AT VARIANCE OVER AGENTS

**"Closed Shop" Decision Postponed by Bookers Until
General Conference Can Be Arranged.**

Chicago, June 15.

The principal item of interest in the proposed move of the Actors' International Union, through the Chicago Federation of Labor, to declare a "closed shop" in Chicago vaudeville developed last Saturday night when the Theatrical Agents' Association, fifteen strong, held a special meeting at the office of Chas. O. Harding and decided to postpone action, for the present at least, on the demands of John Nemo, representing the labor element, that the following agreement should be signed forthwith by the individual members of the agents' organization (this is a copy of the document which has been presented to the individual agents by President Nemo of the Union):

- (1) I hereby agree with Local No. 4, Actors' International Union, to pay at least \$50.00 per week for all double acts contracted out of this office, and not less than \$25.00 per week for single acts.
- (2) I further agree to not discriminate against any union act because of its connection with the union.
- (3) I further agree to employ no act that has not a permit from Local No. 4, Actors' Union, but it must be understood that the union shall not refuse such permit to any reputable and competent act sent to said union by the undersigned, except where acts are on the road, and in this case a permit shall be issued to them when they reach the city.
- (4) I further agree to not demand more than one split per week from any act, or acts booked by my office. Strengthening a bill on a Saturday, Sunday or Holidays shall not constitute a "split."
- (5) Any violation of any part of this agreement shall constitute a violation of all, and shall be regarded as treason to the labor movement of Chicago, and the country, and I am perfectly satisfied to take the consequence.
- (6) It is further agreed that either party to this agreement can annul any clause on thirty days' notice.
- (7) Each and every clause in above agreement to be effective and come into operation on and after July 1, 1910.

The agents' meeting was attended by President Nemo, who was then given official notice that the agents, as a body, declined, for the present, to sign the agreement. This action was partially precipitated by the information which "Happy" Jack Gardner, of the White Rats conveyed to the agents that the local branch of the Rats had received instructions from the parent body in New York forbidding them to apply to the Union for permits to work, under the terms of the agreement as printed above.

The agents set up the claim that the Union, at present, did not contain within its membership a sufficient number of acts to supply the needs of the agents and their managers; and if the governing body of White Rats refused to let members of that order apply for permits to work, it would force the agents to suspend operations and forfeit their clients' business.

Harry Mountford, a prominent official in the Rats, telegraphed to Walter J. Keefe, an active member of the local agents' association, urging that the agents postpone action on the Union agreement until he could reach Chicago for a conference. Delegates from the parent body will leave New York Thursday of this week to attend the annual meeting of the Chicago Rats, and among the number will be Mountford. Fred Niblo and other leaders of the organization. A conference between the executives of the Rats and Presi-

dent Fitzpatrick of the Chicago Federation of Labor and President Nemo, of the Union, has been set for Friday next.

Frank Q. Doyle, the agent whose action in signing the Union agreement last week precipitated matters, is now in a peculiar position. While he held out against the demands of the Union he was sustained by the moral backing of the White Rats to such a degree that the movement against him was presumed by many to be in actuality a move against the Rats as an organization. Now that Rats have been forbidden to apply for a permit to work after July 1, disinterested observers are wondering where Doyle is to secure his acts from to supply the theatres which book through his agency.

KREMER SELLS AND BUYS.

Chicago, June 15.

Harry Newman has sold to Victor Kremer an interest in Newman's music publishing business. It was incorporated yesterday under the name of The Sunlight Music Co., with Mr. Kremer as president. Kremer is said to have paid \$35,000.

Before buying, Mr. Kremer is reported to have sold for around \$20,000 his share in the Victor Kremer Co. Cahn Brothers and Nat Mann, his former partners, bought Kremer out.

Harry Newman reached New York this week, and will remain here until he has established a New York representation through a branch office. Mr. Newman said he did not intend to make a splurge in the eastern music trades, but would proceed quietly.

He brought along his latest song, "I'll Be With You, Honey, in Honeysuckle Time," written by Willie and Eugene Howard, who have been scoring for some time with Mr. Newman's "Tennessee."

FROM ONETTA TO LUMIERE.

Chicago, June 15.

When Onetta is ready to appear in Sam Du Vries and Paul Goudron's new spectacular dancing act she will be billed as "Mlle. Lumiere," a name probably selected on account of its bearing some relation to moonshine.

Appropriately enough, the Lumieres, a firm of French film manufacturers, were the first to show moving pictures in America. The new dance will, it is said, have a moving picture illusion in association with its other light features.

DIES SUDDENLY.

Parkersburg, W. Va., June 15.

Charles Wells, a vaudeville artist from New York, died Sunday an hour after he arrived here. Mr. Wells was with a company playing the Pollack Circuit. The deceased was about 55 years old.

Kittie and Hazel Bingham, daughters of the ventriloquist, are appearing on the circuits as a "sister act."

"LET OUT" IN LAW.

Berlin, June 6.

A clause in the new German agency law is reported found that looks like a life-saver for variety agents in this country. It reads that expenses may be accepted by the agents from artists they book.

In this way an outside agreement under the cover of the "expenses" can be made between artist and agent, allowing the agent almost any amount.

Martini, the agent, has already moved his office to Paris. He probably overlooked the expense clause.

While many of the agents seem to place faith in the "expense" let-out, others are not so certain, and say the new agency law has been unfortunate enough to fall into the rapidly widening breach between the Crown and the Socialistic party over here. Through that, it is reported, all provisions will be strictly enforced.

REASONS TO "TURN DOWN."

Youngstown, O., June 15.

A local paper has printed the following:

John Elliott, resident manager of the Park Theater in Youngstown, is aroused to the crying need of some decisive action for the elimination of the pass evil, and has delved into the Scriptures for authority to deny courtesies to the rank and file of theatrical "dead-heads." Mr. Elliott submits the following citations:

"In those days there were no passes."—Numbers xx, 18.

"This generation shall not pass."—Mark xiii, 30.

"Suffer not a man to pass."—Judges iii, 25.

"None shall ever pass."—Isaiah xxxiv, 10.

"The wicked shall no more pass."—Nahum i, 15.

"Thou shalt not pass."—Numbers xx, 18.

"Though they fear yet they shall not pass."—Jer. vi, 22.

"So he paid his fare and went."—Jonah i, 3.

AFTER A WESTERN CIRCUIT.

San Francisco, June 15.

Klaw & Erlanger are going over the west for houses. Sites have been taken, it is said, for theatres in Spokane and Seattle so far.

FORCED TO LEAVE BILL.

Chicago, June 15.

Nick Long and Idalene Cotton were obliged to leave the bill at the American this week after the Monday evening performance, owing to the illness of Miss Cotton. Scott and Wilson substituted.

BIGGEST "POP" SHOW.

What is said to be the most costly "pop" vaudeville show ever played in a 10-cent theatre held forth the early part of this week at the Circle. It was headed by Jeanette Lowrie, of recent note in the newspapers, and the Elton-Polo Troupe and six other acts.

The show splits the week with the Tremont in the Bronx, having recently changed its policy from four to three shows daily. Among future bookings appear a long list of standard vaudeville acts running up to \$500. It is said that the M. P. Co. of America will go in for big shows at the Circle this summer, in a campaign to draw business away from the Lincoln Square and Majestic, both close by and both run by the Loew Enterprises, the M. P. Co.'s opposition in New York. So far the Loew people have made no movement to meet the active campaign.

OPPOSITION BILL AT SAVOY.

Atlantic City, June 15.

The Shea & Buckner firm has taken the Savoy for two weeks, commencing Monday, when a vaudeville show will open there. The first program contains Empire City Quartet, Fields and Lewis, James J. Morton, Grace Cameron, "In the Subway," Violinsky, and Buckner's bicycle act. Prices, 25c. and \$1.

The show will oppose the Ben Harris program on Young's Pier.

Shea & Buckner relinquished the operation of the Plaza after last week's bill, which Daisy Harcourt headed. The promoters are said to have netted about \$200 for themselves, after the Morris Circuit, which let the house to them, took the first \$3,500 out of the box office. Miss Harcourt drew \$5,000 for the week, very big business at the Plaza for this season of the year.

Plans made by Shea & Buckner to secure Hurtig & Seamon's Metropolis and Music Hall were knocked asunder, it is reported, by the United Booking Offices declining to sanction the arrangement. The Murray Hill is at present the only local summer house of the new concern.

The features on the Harris program at the Pier next week will be Bayes and Norworth, Bert Leslie and Co. and Jewell's Manikins.

WORKINGMEN STRIKE.

Spokane, June 15.

All work was stopped here last week on the new Morris theatre. The Plasterers' Union entered an objection against the cornice workers. With that the entire staff of workingmen, employed on the new building, quit.



TOMMY CLARKE.

Chalmers' Crack Catcher.

Who was discovered by Harry Mook, manager of Hammerstein's Victoria Baseball Club. Clarke, now in the National League as the dandy Chalmers' crackstop, played on Mr. Mook's team while a special officer at Hammerstein's R. of Garden.

Other players of present national fame, who graduated from the same school, are Ambrose Finlayson, Brooklyn Nationals; Jim Bailey, Montreal, and Sammy Slick, Toronto, both the latter, Eastern League players, while others of Mr. Mook's pupils are in minor leagues, and under which by the way, are managed by Mr. Mook for the absence of the Hammerstein line this season.

"FOLLIES" GOES OVER STRONG.

Atlantic City, June 15.

Flo Ziegfeld, Jr.'s, newest revue, "The Follies of 1910," opened in a blaze of brilliancy Monday night at the Apollo. The show is in two acts and sixteen scenes. The words were the product of Harry B. Smith; the music by Gus Edwards and others. The production was put on by Julian Mitchell, who appeared on the stage after many years absence. Teeming with novelties, dressed in the most gorgeous costuming, replete with catchy music, brilliant with pretty girls and a cast of stars, the "Follies of 1910" is not only sure fire but eclipses Ziegfeld's preceding revues. The opening show consumed three hours and a quarter.

The show opens on the roof near the top of the Metropolitan tower, where is being held a rehearsal of "The Follies." Harry Watson made up as Julian Mitchell is having his troubles with the girls and an argument with the orchestra leader (George Bickel). Grace Tyson in a box volunteers to replace the missing soubret. She steps upon the stage and shortly sings a rollicking number "The Yodeling Rag," Arthur McWaters joining in the chorus. The song was a hit. Bobby North as Mayor Gaynor put in some good work. North sang parodies to big applause. A street in Reno made a good comedy scene. In it Hazel Robinson scored with "I Used to Sigh for the Silvery Moon."

In an Irish setting Lillian Lorraine made her entrance on a donkey, and had a bully number, "Katie Rooney."

The office of a music publisher was the setting for some excellent work and came near the close of the first act.

A recruit from burlesque makes the individual hit of the show. The recruit is Fanny Brice. Her first song "Lovely Joe" was a riot, while the second "Grizzly Bear" was nearly so.

Bert Williams appeared in the song publisher's scene, and his songs were received with great enthusiasm.

The finale of the first act was a college ensemble. The setting is very pretty and a swimming pool is supposed to be in stage center. This had to be eliminated through inability to sink a tank at the Apollo. In this scene the girls will strip on the stage and go in "swimmin'," while Billy Reeves will fall into the tank.

The opening of the second act is the Cafe De l'Opera, and gorgeously set. Much comedy is secured out of the extra charge for looking at the paintings, etc., by Bickel and Watson. Miss Lorraine scored again with the catchiest melody of the show "Lucy Anna Lou," while North had a great novelty number "I Can't Sing That Top Note." Julian Mitchell gave his excellent work in an admirable boudoir scene. Louise Alexander and he giving the "Vampire Dance." Miss Lorraine with girls seated in swings put over a good novelty in a "sawing song." Electric bells all over the house were in the chorus. Rosie Greene did some excellent individual dancing and also assisted W. Wania, a Russian dancer, whose great work won big applause.

"A Model Henery" was the burlesque on "Chantecler" and a corking good fun-maker. Williams appeared from a big black egg and sang three more songs to an eager audience.

"The Return of Roosevelt" was the final scene. Men in the public eye here made their appearance.

ROOFS DRAWING BUSINESS.

The shows on Hammerstein's and the American roofs have kept up their gait for large receipts during this week, Hammerstein's particularly securing an extra play. With the increased admission charges, the latter is said to have held \$2,200 in one night. During the early part of the week, calls for coupons were not as brisk as at some times last week, though capacity ruled nightly. With a seeming "drop," Polaire "extended" her efforts in the "Apache."

Tuesday afternoon the Frenchwoman declined to appear unless the alleged pictures of her on the boards outside the theatre were removed. Her "pictures" were accordingly painted out. They were supposed to reproduce the ugliest woman in the world, and they did, but Polaire said her friends claimed the paintings were not life likenesses of her.

In "The Barnyard Romeo" at the American, changes were made in cast Monday. More originators of the poultry roles may leave shortly. Adelaide, the dancer, became "The Mouse" and "walked away" with the production. The Boganny Troupe introduced themselves as monkeys. The additional and necessary action these acts lent to the proceedings built up the show into what it would have been at the premiers had a week's "break in" been taken before the first New York performance.

With the cases of press notices for Polaire packed away, more stories "planted," Nellie Revell, Hammerstein's press agent, is thinking of a vacation in a couple of weeks.

LICENSE LAW PENDING.

St. Louis, June 15.

The municipal amusement tax will be raised if a bill pending in the Assembly passes. The new schedule would provide: Higher priced theatres, 60 cents per seat annually for parquet; 30 cents per seat for all above the first floor; theatres charging less than \$1.50 and 25 cents per seat.

Moving pictures shows, 40 cents per seat annually, 25 cents 6 months or 15 cents three months, minimum \$150 a year, \$75 half year, \$37.50 three months.

Summer gardens \$100 a month, exclusive of dancing pavilion, for which an extra license is provided.

Circuses, 5,000 capacity or more, \$300 a day; 2,500 to 5,000, \$100 a day; under 2,500, \$50 a day, and 1,000 or less capacity, \$100 a week. Circus parades, \$100 each for Mayor's permit.

Penny arcades, baseball parks and other amusement places are all raised accordingly.

The three-month license for picture shows is provided especially for airdomes or open air exhibitors.

GEO. M. LEVENTRITT DIES.

George M. Leventritt died Monday night at his home in New York City. He suffered from a physical break down two months ago, but had been reported recovering, and his death came unexpectedly. Mr. Leventritt was one of the most brilliant young attorneys in New York, and a son of Judge David M. Leventritt.

The deceased was an officer of William Morris, Inc., and interested in other theatrical enterprises, including the Julius Cahn Circuit.

"MERRY WIDOW'S" SUCCESSOR.

Paris, June 6.

The operette given at the Apollo June 1, entitled "Hans, the Flute Player," music by Louis Garne, is sure to meet with the same success at this house as "The Merry Widow" and "The Valse Dream." But this success is due entirely to some very pretty motives and the splendid singing of M. Perrier. The plot:

At Milkatz the people have given themselves up to business and "trying to get rich quick." They have neglected the arts and forsaken all traditions. They no longer even follow an old custom of the country of doll making, by which they were wont to portray the images of their sweethearts, which they should place at the City Hall once a year.

A young artist continues the practice, and incurs the ridicule of the people. He loves Lisbeth, daughter of the burgo-master, and his love is reciprocated. But she is betrothed to another.

When Hans arrives, he tries to put people in their proper place. 'By playing on his flute he causes the death of all the cats, which leaves the mice free to consume the corn.

Lisbeth, on the orders of her father, takes away the flute, but so many other evils happen that they are glad to return him the instrument. He promises to bear no grudge against the city if the people promise to revive the annual doll's festival. Lisbeth is then substituted for the prize doll, and Hans obtains the consent for her marriage with the artist.

Mlle. Feraud, a debutante, plays Lisbeth, but her voice is far from strong. Paul Ardou as the fiancé, and Mlle. Dhervilly, play well, but all the honors are for Jean Perrier as Hans.

CHICAGO'S "HIP" LOCATED.

Chicago, June 15.

Herbert Duse has at last found a place for the Hippodrome which the Shuberts are to have in Chicago. It's the Auditorium. It is said that the spectacles and ballets produced last season at the New York Hippodrome will be staged there in October, and will be kept running until the beginning of the new Chicago Grand Opera Co.'s season.

The ballets will then be transferred to Philadelphia, returning to the Auditorium in January.

Duse dies game on the "to be built" hippodrome thing. The Shuberts' Western mimeograph man says the new arrangement "causes an abandonment, temporarily at least, of the plans for a Chicago Hippodrome building which John W. Gates and the Vanderbilts had promised to build."

CLAIMS 7 WEEKS' SALARY.

The suit of Grace Cameron was due for trial Thursday in Part III of the City Court. Miss Cameron alleges an oral contract for twelve weeks with William Morris, Inc. She says she played only five of the weeks. Miss Cameron wants payment for the seven others.

While litigation is still going on over the former tour of "Arizona" under the management of Hollis E. Cooley, the play will take to the road again next season. Harry D. Collins has been commissioned to do the advance work.

CONTRADICTION OF EVIDENCE.

Peculiar phases came out in the hearing before the New York License Commissioner on Monday. Binney and Chapman, a vaudeville team, sought to recover salary for three days from W. S. Cleveland for work in the Academy of Music, Jersey City.

Evidence was adduced to show that Cleveland had arranged with the players to go over to Jersey City. They played one performance and were summarily canceled. Suit was started in Jersey City to collect for three days, but Frank E. Henderson, manager of the house, declared that Cleveland had had no authority to book the act in. The artists lost the civil case on this declaration.

Immediately complaint was brought before the New York Commissioner, in which it was alleged that Cleveland had had no authority to send the players to the Academy. Mr. Cleveland declared to the Commissioner at the hearing that he had been supplying acts to the house for a long time under a sort of "give satisfaction" arrangement. He explained the theatrical custom of relations between agents and managers of small houses in this respect.

After an hour of argument the Commissioner declared himself satisfied that Cleveland had authority to make the engagement, and as this was the only point upon which he was called upon to rule, dismissed the case.

SAVING THE DUCKS.

No longer do the ducks in the pond on Hammerstein's Roof see the electric lights with apprehension. The Society for the Prevention of Cruelty to Animals has stepped in to protect the all white sea fowl.

With the opening of the aerial place, visitors were permitted to throw cork rings at the flock. If a ring passed over the bill or the tail feather of the bird, that duck passed into the possession of the caster.

One of the ducks must have sent the word along to the only other bunch in town, at the Central Park Lake, and in this way the Society heard about it.

Ordering the cruelty stopped, Harry Mock called at the Superintendent's office, and invited that person on the Roof to watch the effect of the ringing. The Super said he didn't care to witness the cruelty in person, but that it would have to stop nevertheless, for the ducks were losing their good nature through the nervousness brought about by dodging rings.

Somebody with a fascination for statistics says that one of the Hammerstein's ducks is the original Artful Dodger. In one evening, this bird ducked 98 rings successfully, blew two out of the way with her (his) breath, and shield off seventeen others by a side movement of the tail.

NESBITT FOR LEASE.

The Shuberts are offering the Nesbitt, Wilkes-Barre, for lease. It is one of the houses opened by the Loew Circuit last season for "pop" vaudeville, but shortly after closed.

That feller NEWMAN is in town. "SONGS," Astor Theatre Bldg., New York.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square, New York City.

SIME SILVERMAN,
Proprietor.

CHICAGO, 167 Dearborn St.
WALTER K. HILL.
LONDON, 418 Strand.
CHARLES J. FREEMAN.
SAN FRANCISCO, 908 Market St.
LESTER J. FOUNTAIN.
PARIS, 66 Bis. Rue Saint Didier.
EDWARD G. KENDREW.
BERLIN, 68A Unter den Linden.

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Co.

SUBSCRIPTION RATES.

Annual \$4
Foreign 5
Single copies 10 cents.

Entered as second-class matter at New York.

Vol. XIX. JUNE 18. No. 2.

Morrison's, Rockaway, opens for the season Saturday.

Mae Clark has signed to play with the "Lady Buccaneers" next season.

Barnes and Crawford will sail for Europe from New York June 29.

Toma Hanlon is spending her summer on a yacht in the Hudson River.

Montgomery and Moore have signed with the Shuberts for next season.

A baby girl was born this week to Mr. and Mrs. Deery (Deery and Frances).

Loney Haskell has contracted for the Orpheum Circuit, opening next December.

Felix Adler plays the Fifth Avenue, commencing June 27, his first week in New York.

Grace Vinton replaced Violet Black at the American this week in the sketch "In the Subway."

The auto parade, scheduled for last Sunday, was postponed on account of rain until June 19.

Glasnek, the crazy leader, with eight of his musicians, will open for the Morris Circuit July 18.

I. M. Herk, manager of the Empire, Chicago, is in town attending the conferences of the Empire circuit.

\$10,000 will be spent by the Columbia Amusement Co. on the Gayety, Baltimore, before it opens for next season.

A "talking-head" is being brought from Berlin as a side show attraction for "Dreamland." The Marinelli office.

De Witt, Burns and Torrence sail for Europe shortly, booked for a long Continental tour by the Marinelli office.

The Morati Opera Company has been placed by the Casey Agency to open on the Orpheum time June 26, at Spokane.

Eltinge is reported to have received an offer this week to join "Girllies," the Fred-eric Thompson piece at the Amsterdam.

John W. Considine, "Big Tim" Sullivan and Ted Marks are due to sail for New York this Saturday on the Lusitania.

Col. Roosevelt will hit New York Saturday, when all the regular showmen may as well go on a vacation for a few days.

Geo. K. Spoor, the Chicago picture manufacturer, who left with the Beck-Meyerfeld party for Europe, returned to New York Tuesday.

The Four Holloways have been placed on the Orpheum time by Paul Durand for the season of '11-'12. Until then the act will play abroad.

Jules Ruby's name is still on the door of the office in the Long Acre Building. Mr. Ruby counted the letters Monday. They were all there.

A story around this week that Geo. W. Lederer had secured a lease on the American, Chicago, was denied at the New York offices of the Morris Circuit.

The Empire City Quartet will likely disband. Harry Cooper, its comedian, has been engaged for the Hammerstein opera at the Manhattan next season.

Jimmie Walthour, of the Walthour Trio, will present his brother Bobby, the champion bike rider of the world, in a vaudeville act with eight people next season.

Fred Irwin leaves New York this week for a vacation of a month or less. He will not start organizing his Eastern Wheel shows for next season until returning.

The Academy of Music is having its Sunday vaudeville shows billed as far north as 155th Street. On the paper "William Fox" and the theatre are featured.

Jo Paige Smith will place Roy McCordell's sketch, based on the funny man's stories of "Mr. and Mrs. Jarr" in vaudeville. Mabel Rowland and Co. will play the piece.

The Four Francois will return to the New York Hippodrome Nov. 28, appearing in the second circus program of the season there. The acrobatic cycle act was booked direct.

The Actors' Society met June 8 and elected Thomas A. Wise president for the coming year; Edward Locke, vice-president; H. Nelson Morey, secretary, and Harold Woolf, treasurer.

Harry Houdini says that when playing the Moss Stoll Tour, England, commencing Aug. 16, he will transfer himself from town to town on the circuit by his airship, now in San Francisco.

Geo. Archer and Joe Jordan presented their new colored act at Mt. Vernon this week. It is entitled "Joe Jordan's Cooks and Waiters." A company of twenty is headed by George Henry and Fannie Wise.

Louis F. Werba and Mark A. Luescher have reformed themselves into a managerial partnership, something they were about four years ago. Polaire is mentioned as one of the firm's future attractions.

Jenie Jacobs, of the Casey Agency, booked Lottie Williams and Co. Monday to play the Columbia, St. Louis, next week, jumping there from New York, and returning here upon the conclusion of the engagement.

The Maryland, Baltimore, closes this Saturday night for the summer, under the management of Edw. S. Keller, who has not had a losing week (excepting this one perhaps), since opening the Kernan house for summer vaudeville.

The Marinelli office has booked the Three Hovek Brothers, an equestrian act, and the Youngman Family, wire, for the New York Hippodrome show next season. La Pia arrives in August to play the Orpheum Tour, booked by the same agency.

Frank V. Hawley has been selected to handle the Columbia Amusement's new St. Louis Gayety. The house has been remodelled and redecorated at a cost of \$25,000 and is practically a new theatre. Mr. Hawley was formerly of the Percy G. Williams forces.

Annette Kellermann will open at the Orpheum, Seattle, July 3, instead of at Spokane as first routed. It was found impracticable to drill a tank beneath the Spokane Orpheum's stage. The diver returns to New York from London June 20, leaving at once for the West.

Jules Jordan and his wife ran into the customs officials when entering the port last Saturday. The inspectors closely looked the couple over, finding about \$5,000 worth of undeclared jewelry. There will be explanations and so on before Mr. Jordan receives his diamonds back.

Stella Mayhew appeared in blackface Monday at the American in her specialty, the first time Miss Mayhew has put the brown on for vaudeville in a long time. As D. Dore now leads the increased orchestra throughout the music hall program, Billie Taylor worked with Miss Mayhew on the stage.

Charles Barnold's animal act with his "drunken" dog will commence a return engagement on the Pantages Circuit, July 3, at Detroit. Mr. Barnold will take a vacation during the time, and the turn will be run by an assistant. Barnold will go with it on the trip around the world, starting in October in Australia.

Adelina Rotani, Orpheus Comedy Four, Pautzer Duo (from "Queens of the Moulin Rouge"), Marshall and King, Johnston and Buckley, Keith and Dimont ("Golden Crooks"), besides principals from last season re-signed are among the new people engaged by Jacobs & Jernon (Eastern Burlesque Wheel) for next season.

Ed. Wynn offered to loan Dave Robinson \$50 Tuesday. Manager Robinson, of the Brighton Theatre (where Wynn and Lewis are this week), said he was afraid if a manager borrowed money from an actor, it might get in the papers. Wynn was appeased by being called an actor, and permitted the manager to draw upon his box office for a little change before taking a ride in the actor's auto.

Gussie Holl, the foreign mimic, imported by the Shuberts for the Eddie Foy show, will take up ten minutes during the performances with imitations, doing nothing else. Among Miss Holl's subjects are Sarah Bernhardt, Polaire, Marie Dressler and Eddie Foy. Gussie looks like an American, and speaks like a farmer's daughter living around Homer, N. Y., excepting once in a while when Miss Holl's slight accent may be noted. She was taught English in schools abroad.

"Murphy" Phillips ("Chicken") had another joke played upon him while in Montreal. Fred McNaughton attended to it. "Murphy" doesn't like funerals, undertakers, or cemeteries. Investigating the city one day, Fred wandered into a Jewish graveyard. He was taken with an idea. Returning to the theatre, he cut the strip off a poster bearing Goff Phillips' name as one of the acts, returned to the cemetery, and pasted the strip across a headstone. After the matinee, Fred suggested to "Murphy" that they look the town over. Steering him into the cemetery (against his protests) "Chicken" caught his name in big type over a grave. With a yell, he started on a run, and only an automobile could catch him forty miles beyond the town limits, in time for the night show.

Harry Robinson, one of the agents connected with the park and fair department of the W. V. M. A., and brother of Ethel (who has charge of that department for "The Association"), breezed into New York this week from Chicago, telling everyone he came to greet ex-President Roosevelt. Some nut in the Long Acre Building took Harry in tow after he was in town a few hours and between "Moxies," tipped him off to a "big proposition" running from 50th to 110th St., telling him how to go up and nail the bookings for the Western office. i.e. didn't tell Harry it was Central Park, but that didn't make much difference, for Harry footed it up from 42nd St. in about seventeen minutes, and spent the afternoon looking for John the Barber, who, according to the boob with the jockey brain, had charge of the amusement end of the big plot. The last seen of Harry, he was being gently but quickly led to the hatch at the north end of the park by a blue-coated individual, trying to figure out how he could book a seven-act-show to play three days on each side of the lake and make the jump to Ozark, Ill., to complete the week. Now that Kerry Meagher and Robinson have been here, the "home guards" are building a welcome arch at the foot of the East River for Eddie Hayman and "Tink" Humphreys, while the Knights of Columbus are holding special meetings to arrange for the parade they will give Tommy Burchill, when he gets his three days' leave of absence.

WONDERING WHY MOYNIHAN'S NAME IS MARKED ON THE DOOR

And That Has Started All Sorts of Speculation Among Burlesque People.

Western Burlesque Wheel people are wondering just how far Johnny Moynihan, of St. Louis, figures in the Empire Circuit. He has had "The Century Girls" on the Wheel for several seasons, and has been known to be intimate with Jacobs, Butler & Lowrie, one of the dominant units in the Wheel, with James J. Butler, of that firm, the president of the Empire Circuit Co.

Lately the Butler firm took office in the Knickerbocker Theatre Building Annex. When the names appeared on the door the caption read Jacobs, Butler, Lowrie & Moynihan.

A list of the theatres controlled by the firm is appended on the door in which appears the item "Broadway, E. St. Louis, vaudeville." The other houses are not classified. The Broadway is the "week end" stand (playing Sunday afternoon and evening) following St. Louis on the way to Indianapolis.

Stock and franchise holdings among the Butler firm are most complicated. No one seems to be quite sure who is the real proprietor. Hence the interested speculation over the sudden introduction of Moynihan's name into the firm's title.

James H. Curtin, of the Empire Circuit Co.'s routing committee, announced this week that next season's tour of the Western Burlesque Wheel had been drawn up and turned in.

"Turned in" means that it has been forwarded to the Empire officials in Cincinnati. They will look it over and decide whether it is satisfactory. Once they have given their "say so," the drawings will be announced. Mr. Curtin ventured that that would probably be "pretty soon now," but could not name the actual date.

MARTELL ABROAD.

It is the gossip around the Empire Circuit (Western Burlesque Wheel), headquarters, that after the Cincinnati meeting of the directors to be held shortly, Harry Martell, who has been a factor in the eastern management of the concern, will retire temporarily. His plan, it is said, will be to take a trip abroad to last a year or more.

During his absence Bob Gordon will make his headquarters in the Empire office, taking up the duties which have formerly fallen upon the shoulders of Martell, that is to say general management of the Whallen & Martell interests in the Western Wheel. Mr. Gordon's new position was decided upon several months ago. The new general manager of the Whallen & Martell enterprises has already installed himself in the executive offices of the Empire suite in the Knickerbocker Theatre Building Annex.

He has been a road manager of various of the Whallen & Martell attractions ever since that firm has existed. Of late he has been manager of "The Kentucky Belles."

Sammie Brown has been engaged for Gus Edwards' "Blonde Typewriters."

That fellow NEWMAN is in town.
"SONGS," Astor Theatre Bldg., New York.

WEBER & RUSH APART.

Some time this week Edwin F. Rush will remove from the present offices of Weber & Rush, the Columbia Theatre Building, to the second floor, which will mark the dissolution of the partners. L. Lawrence Weber will retain the present suite.

The formal announcement of the separation was made late last week, although rumored for some time previously.

The three Weber & Rush shows, "Parisian Widows," "Dainty Duchesses" and "Bon Tons" will be produced for the next two seasons by Mr. Rush, and played as Eastern Wheel attractions under a trusteeship arrangement, pending the final expiration of the ten-years' partnership agreement entered into in 1902.

Hereafter, ventures by either will no longer be joint accounts. M. Mannist, the former office manager, goes with Rush.

The partners said the parting was an amicable one, and the principal reason was each desired to expand alone.

When the partnership was formed eight years ago, Mr. Weber contributed the "Dainty Duchesses" and "Parisian Widows." Mr. Rush had the "Bon Tons."

NOT SETTLED FOR HOBOKEN.

From a statement made this week on behalf of A. M. Bruggemann of the Empires, Hoboken and Paterson, it would appear the verification of the rumor that the Eastern Burlesque Wheel would play the Empire, Hoboken, next season instead of the Gayety over there, was premature.

It was said that Mr. Bruggemann would not lease either of his theatres, and that unless one or both were sold outright, they will continue with vaudeville as of yore.

WANTS GRACE TO PAY.

Within a few days the case of Joe Weber, the comedian, against Grace Van Studdiford will be called for trial in Minneapolis. Depositions have been recently taken in Cincinnati. This is the case that has at various times drawn attention to the former operatic singer, when she was held up during her tour by the issuance of attachments.

It grows out of an alleged agreement of Miss Van Studdiford to pay Weber \$150 a week, after he had arranged to act as her manager and had secured her a route. The plaintiff declares that the singer paid the promised weekly amount for several weeks and then suddenly declared she would pay no longer.

SHOWS GIVEN OUT.

The three shows on the Eastern Burlesque Wheel, to let through the departure of the Gordon & North concern to the Western Wheel, were awarded this week to Rice and Cady, Charles Robinson and H. S. Woodhull.

Wills and Hassan left New York Monday for a long trip. They go from here to Australia via Vancouver.

ALL SEASON STOCK.

Philadelphia, June 14.

Hurtig & Seamon have been planning to enter this city with a stock company next season. A representative of the firm was here last week looking over the Bijou on Eighth Street, which has been used as a burlesque house by the Empire Circuit for several seasons.

The house was turned back to the Keith people at the close of the burlesque season this year owing to the high rental. Since then the theatre has been improved throughout. When Hurtig & Seamon applied for the house they were asked \$22,500 a year rental. This was far in excess of what the firm was willing to pay, and the deal is said to be off. The Keith people received \$18,000 yearly from the burlesque people. It is said they will play vaudeville and pictures in it if they cannot secure the rental price set.

MASON TAKES LEAVITT SHOW.

Jack Mason, whose work in staging "Girllies" was unanimously and favorably commented upon by the New York press Tuesday after the Monday night opening of that show at the Amsterdam Theatre, will take charge of Abe Leavitt's "Rents-Santley" production on the Eastern Wheel for next season. Mr. Mason will put on and manage the show.

For the new "Star and Garter Show," Frank Wiesberg, the manager, has engaged Edgar Allen to stage it. The piece, written by Mr. Wiesberg, will be called "The Summer Widow."

SOMETHING BETTER THAN "ONE."

Something better than "one" is looked forward to by Leo Donnelly, the monologist, after September, next, when the story telling man will vacate the stage for the berth of New York representative of the Sanoma Magnesite Co.

A growth of magnesite has been discovered in the west, and a company formed. The first deliveries cannot be made until the fall. It is a valuable mineral, found elsewhere only in Austria and Greece.

A relative of Mr. Donnelly is heavily interested in the proposition, and through his influence Leo will have the New York representation.

MABELLE MORGAN.

The statuesque Mabelle Morgan is a stranger in America. Pictures of the handsome young woman are on the front page this week. She came from Australia, having been noted there as "principal boy" in the pantomimes produced by J. C. Williamson, the big Australian legitimate manager.

Miss Morgan is in vaudeville, under the direction of William L. Lykens, of the Casey Agency. Mr. Lykens booked Miss Morgan at the Brighton Beach Music Hall this week for her local debut, and she is meeting with signal success at the seaside, in a strong show.

Before reaching New York Miss Morgan played in the principal music halls of England. She is presenting a single singing turn over here, with costume changes.

Of great attractiveness, and with ability to "put over" songs gained from her long experience in musical comedy, Miss Morgan is most likely destined to create a permanent place for herself in the regard of American theatre goers.

SINGER REHEARSING FOR RUN.

Rehearsals for "The Behman Show" will commence June 20, for the run at the Columbia. Jack Singer, manager, will follow "The College Girls," which opened last Monday in the house.

For the summer engagement, Mr. Singer will have the Seven Belfords as an extra attraction to the regular organization, which will be composed of Lon Hascall, Wm. J. Kennedy, Geo. Siegman, Ray J. Largay, Eileen Sheridan, Lillian Herndon and Edna Davenport among the principals.

In addition, George Armstrong, who will play in and manage "The Serenaders" under Singer's direction next season, will take part in the Columbia engagement. Besides Armstrong, Mr. Singer has engaged for "The Serenaders," Billee Seaton, Margaret King, Cora Youngblood Corson Sextet, Bobby Hamilton, Ted V. Armond, Will H. Stevens and Joe Dunlevy.

When Mr. Singer's attention was called to his engagements not containing anyone long identified with burlesque, he said that carried out his intention of having new faces, which would mean unfamiliar methods of reading, playing and fun making.

"The Behman Show" will be about the same the coming season as last, excepting new comedy bits, written by Junie McCree.

"CHANTECLER" FOR BURLESQUE.

Burlesque is to have its "Chantecler." Ike Rose, now in Europe, has been cabled instructions to ship over a Parisian ballet representing the barnyard romance for use in Gus Hill's "Midnight Maids."

On the strength of the cabled agreement Hill has framed up a special line of paper for the feature for use on the Eastern Wheel tour.

GORDON & NORTH CONFIRM.

Gordon & North confirmed during the week the story they had joined the Western Burlesque Wheel. All outstanding contracts of the firm, said Cliff Gordon, would hold good under the change.



CHEVRIEL

Now completing his fifth annual tour of the SULLIVAN-CONSIDINE CIRCUIT and meeting with his usual high standard of success, Chevriel, aside from being an exceptional clever performer on the violin, has an inimitable style, which, together with a natural vein of humor and a comedy line of patter, combines to make his efforts refreshing and satisfying both to admirers of good music and irresistible to those enjoying good comedy.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicate letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Sacramento, Cal., June 8.

Editor **VARIETY**:

A while ago one Harry Batchelder challenged Walter H. Cate, the world's greatest saxophone soloist, for any amount, which we accepted, and we offered to put up \$500 to prove Walter H. Cate's claim to the title.

Up to date Batchelder has shown no disposition to back up his challenge, but publicly announces himself as the "world's greatest," which is erroneous and deceiving to the public and profession.

If Harry has any confidence in himself, why doesn't he back up his challenge and try to prove his claim?

B. J. Cate,
(4 Musical Cates).

New York, June 14.

Editor **VARIETY**:

I wish to call the attention to the remarkable actions of a man whose real name I do not know, but who has recently been appearing in a contortionist act in New York City and elsewhere under the name of "Alexia."

I have used that name for my stage work as a contortionist for fully twenty-five years. The action of this unknown man in adopting this name seems to me very much like an unfair attempt to secure engagements on the strength of my reputation. He has already recognized my right to the name, for on my protesting to the manager of one house where he was playing, he changed the final "s" to "a," making the name "Alexia."

This change is immaterial, for the resemblance between the two names is still close enough to deceive most people. My years of use of this name have given me not only a moral but a legal right to it.
Alexia.

ADAM SOWERGUY OUTDONE.

A piano player around here, Utica, N. Y., June 15, recently answered an ad. in a theatrical paper that a theatre manager had inserted, calling for a fellow to take charge of the "ivories" in his show shop. He received the following reply:

Your postal received. Kindly state your terms for six night shows for playing and singing. During the day you have nothing to do but sweep the place out and keep it clean. Also see to getting the bills out. You can have the rest of the time to yourself.

You can give piano lessons or do something else as long as you keep your work up. But you must be able to read music at sight. If you agree to these terms let me know when I can try you out.

Yours very truly,

The piano player has agreed to accept, if the manager will agree to give him two weeks off a year to work in a foundry as a vacation.

Annie Hart has purchased a home at Fairhaven, N. J.

That fellow **NEWMAN** is in town.
"SONGS," Astor Theatre Bldg., New York.

BOAT CLUB ORGANIZED.

At the V. C. C. on June 4, the Players' Boat Club held its first meeting, when a constitution and by-laws were adopted. The home of the club is to be at Fair Haven, N. J.

The following were elected to office: Tom Morrissey, commodore; Tony Hunting, vice-commodore; Ernest Otto, secretary, and Frank Martineau, treasurer.

The fleet consists of the sloop "Isabella" (J. Evans); launches "Never Do" (T. Morrissey); "Squaw" (J. Mack); "Mary" (C. Nelson); "Sis" (Ted Evans); "Wee Mack" (Tad Dick Hume); "Rummey" (Jas. Tenbrooke); "Linda" (A. Mueller); "Bob" (Tony Hunting) and the sloops "Nancy II" (Ralph Smith); "Little Jake" (J. Carron); "Little Bob" (Tony Hunting).

The club has purchased the houseboat "Opal" at present moored off Harry Blockson's property on the Shrewsbury River front.

VICTORIA CASE SETTLED.

It was reported this week that the action brought by Bert Cooper against Victoria to recover a large amount claimed to be due him for services as the Englishwoman's manager during a former American vaudeville tour, has been settled out of court.

The amount paid in settlement is quoted as close about \$2,000.

The National Producing Managers' Association held its annual meeting Wednesday and elected officers for the coming year.

MIKE SIMON'S TRIP.

The Campana Wednesday carried away Mike Simon, Hammerstein's likable stage manager. Mr. Simon is off for England and the Continent, partly for business and more so for pleasure. He will return in about six weeks. During the stage manager's absence, Mark Nelson, his chief assistant, will be acting director behind the scenes.

An invitation was received by Mike from English music hall managers to look their houses over as a future resting place for one or more of his comedy vaudeville acts, with others to follow in.

On the theatre stage Tuesday night, after the performance upstairs, the house staff, with the artists on the bill this week, tendered Mike a farewell banquet. Guests were invited. The affair was a lively riotous three hours of hilarious laughter, with the kindly expressions for "Mike" always dominant among the "speeches".

The impromptu gathering was arranged on short notice. The instigator of it, Aaron Kessler, worked for a successful issue, and secured it, though the crowd selected Aaron as "the worst act on the bill," the diminutive Mr. Kessler having flopped when attempting a handspring, following a buck dance.

Around the decorated horse shoe at which the "beefsteak" was served (and over which Eddie Pidgeon and Loney Haskell alternated as Masters of Ceremonies), were Al Sanders, Edward O'Brien, George May, Julian Eltinge, Geo. White, Leo Donnelly, Louis Pincus, Jarro, Mark Nelson, Mose Gumble, Jean Bedini, Sam McKee, Ben S. Dreyfuss, Lucciano Lucca, Dave Ferguson, William Ferry, Sam Kessler, Ben A. Ryan, Harry Breen, Irving Rose, Lee Harrison, Jimmy Gilroy, John W. Rumsey, Oscar Loraine, Harry DeCoe, Max Silver, Violinsky, Harry Rapf and A. M. Jones.

UPROAR ON "THE ELEVENTH."

Chicago, June 15.

It was pretty close to 1 o'clock last Saturday afternoon before Adelote Dunn had collected the last dime from members of the Eleventh Floor Reading Club, Majestic Theatre Building. The weekly book had been duly passed over to the girl whose turn it was to come into possession of a love story which had previously been read by every other member of the cult, and the secretary of the guild had just dropped an envelope down the mail chute ordering Bertha M. Clay's new one, "Tough on the Typists," to be put in circulation for the next week.

Every miss was beating her keyboard with might and main, trying to forget it was Saturday, the day when Chicago working girls come into their own; for everywhere else in town the sign "We Close Saturdays at 1 O'Clock During June, July and August" was conspicuously posted.

The Saturday before a fat streak, dumpy but agile, consisting of one part buttons, one part uniform and two parts Sammy, the official herald from the inner sanctum, passed like a belt of lightning from girl to girl. As he cleared desk after desk, writing machines were slammed under cover and for the first time in five years the observance of the weekly half-holiday was declared.

The Reading Club assembled around Ethel Robinson's desk and tried to decide by vote what to do with it. They were all dazed at the unexpected move on the part of Manager Charles E. Bray. For once conversation lumped itself in the throats of nearly a dozen girls and refused to come forth. Eventually Marie Wynman regained presence of mind sufficient to nominate Mr. Bray as the suffragette stenographers' candidate for President. The vote was found to be unanimous when the gum which had been deposited in a wire letter basket had been counted.

That tribute having been offered up, the old question as to what should be done with an afternoon off was reverted to. Belle Perry and Sadie Jacobs were for going to a show. The Bloom Sisters (Celia and Sophie) suggested Sans Souci Park, where Creature cut chunks out of the atmosphere while the band plays. Jennie Glixon wanted to go to Riverview, where she said there was a ride as long as Halsted Street; another girl wanted to see the New Theatre Co. at the Lyric, because she had heard that every member of the company was a leading man. Suggestions multiplied. By 2:30 it looked as though Creature would win; an hour later Sadie Jacobs had them almost started for the American Music Hall, and at 3:30 the motion nearly carried that they go on a window-shopping tour of State Street; the Riverview rides were close to victory at 4:15 and the wrangling kept up until 5:30, when the janitor put them all out of the building.

Commencing with Saturday, June 18, each of the young women will take her turn visiting the various resorts in and around Chicago as a prospecting committee of one to locate the most desirable. The remainder of the stenogs will huddle together in the main office of "The Association" awaiting the weekly report. The crew hopes that by Aug. 20, they will commence to enjoy their gift half holiday.



THEATRICAL PHRASES.

By HENRY CLIVE.

"HOLDING OUT FOR MORE MONEY."

LOEW OUT OF NEW ENGLAND.

It is reported that this week will be the last of Loew "pop" vaudeville in New England, at least as far as the Julius Cahn houses in Maine are concerned. They will close Saturday evening.

There is a possibility that the places will be continued by Cahn himself with a "pop" vaudeville policy. The original arrangement between Marcus Loew and Cahn was that the "pop" policy was to last six weeks as an experiment. Difficulties with jumps through New England persuaded the Loew people to retire from the arrangement at the expiration of that period.

Cahn recently disposed of his bill-posting plant in Lewiston and Portland to Donaldson of Boston and Joseph Flynn of Lawrence.

WEATHER CLOSSES "HIP."

All the New England summer "Hips" operated by William Fox closed last Saturday for a period of two weeks, when they will reopen.

The peculiar climatic conditions of this month up to then caused Mr. Fox to temporarily close the open air amusement for a fortnight.

New England "Hips" booked by Al Sutherland have escaped the disaster brought upon many other open air ventures through the adverse weather. They have been kept closed so far. The first opens June 27 at Lynn. Brockton, Mass., follows, July 4.

4 ACTS AND "SPLIT."

Baltimore, June 15.

The Victoria, in this city, will split with the Casino, Washington, over the summer, each house cutting down its bill to four acts over the hot spell.

NO NEW PARTNER.

H. H. Feiber, of the Bijou Circuit, admitted this week that several people wanted to purchase the interest of the late Charles A. Coutant in the circuit, but, said Mr. Feiber, if Mr. Coutant's heirs did not retain the Bijou Co. stock, it would be bought in by the remaining members (Feiber and M. A. Shea). No new partner was wanted, added Mr. Feiber.

The Academy of Music, Scranton, started last season by the Bijou Co. will reopen Aug. 20, under its management, newly decorated and seated. It will "split" the week with Frank A. Keeney's house in Binghamton.

CONEY HALL CHANGES BOOKINGS.

The Morris office stopped booking for the Morris Music Hall at Coney Island last week. Bad weather had dampened the enthusiasm of many amusement promoters at the beach side.

This week's bill was placed by Jack Allen, of the Weber & Allen agency, who also has added houses at Freeport, Hempstead and Atlantic Highlands to his list.

JUMPS ON THE SPLIT.

Taking the third day of the first half as an opportune time, J. P. Garrettson, formerly manager of the Empire, Glens Falls, N. Y., left the house and town on that day last week, without noticing the three acts in the show.

J. A. Holden, owner of the theatre, booked by Joe Wood, provided transportation for the turns to the next stand. The information reaching the Wood agency in time, the bill for the second half of the "split" was stopped before taking the train for the up-state town.

Ned Norton will be with "The Follies of New York" next season.

"GIRL ACT" PRODUCER.

During the summer Andy Lewis, former manager of "The Mardi Gras Beauties" on the Eastern Burlesque Wheel, will turn producer, evolving "girl acts" for the "small time."

The first of these, headed by Virginia Royden and taken from the show, has been placed by Mr. Lewis through the Joe Wood office. Another, called "The Violets," consisting of five young women, will open shortly, booked by the same office on the William Fox time. Ed. Deeley, booking representative for Mr. Fox in the Wood agency, says he will take any "girl act" Mr. Lewis proposes, before seeing it.

"The Dope Fiend," a sketch and character Mr. Lewis has made well known in variety, may be also produced for the smaller houses with a new principal in Mr. Lewis' old rôle.

WORCESTER'S NEW THEATRE.

Worcester, Mass., June 15.

The Lincoln house property fronting on Main Street, between Elm and Maple Streets, has been leased for a long term of years by Edwin W. Lynch, who will transform that hotel into a theatre of 4,000 capacity. Mr. Lynch is the present proprietor of the Pleasant Theatre.

George Welch sailed Wednesday on the Campania, and Lil Hawthorne left on the Cedric the same day. Before leaving they wagered on the race across the pond. Mr. Welch is going over for a short vacation to see his family in England.

Mrs. John Fenton died June 4 at Fordham Hospital, New York City. The deceased was professionally known as Libbey Moore.

BOSTON "HIP" OPENS WELL.

Boston, June 15.

The Airdome in the Boston American League grounds on Huntington Avenue opened Tuesday. This was Boston's first taste of the baseball hippodrome.

An ideal night for open-air show, the Airdome bill, with the novelty of a first night, drew a crowd estimated by the management at 5,000, which may have been high.

The grand stand, which seats 2,000 at a quarter per head, was well filled. The 10-15 seats were crowded on the sides toward the grandstand.

The Airdome was billed to open Saturday, but was postponed to Monday on account of the weather and delayed preparations. Monday it was postponed to Tuesday night, weather being still dubious. The wait, while costly in running expense, was best in the end.

The airdome is run by the American Hippodrome Co., Inc., whose executive staff includes: President, Al Levering (manager of the Boston Theatre); managing director, R. W. McFarland; press representative, Albert Strassman; master electrician, John Parker; master of "props," Ernest Thompson; treasurer, William Lothrop; assistant treasurer, Frank Ferguson; carpenter, D. W. Sullivan; director of stage and arena, Robert R. Whittaker-Walberti.

There are 200 box seats, selling at 50 cents. All box seats were taken, and there was said to be very little "paper" out, considering the attendance. The airdome has put out no lithographing, so the "snow" was press and personal.

For the opening bill twelve acts were given. The program must have cost between \$3,000 and \$3,500. It included Unita and Paul, De Dio Circus, Maximo, Mrs. Thompson, Ben Beyer and Brother, Mariott Twins and Co., Thompson's Horses, Rice, Sully and Scott, Geo. Bonhair Troupe, "Airdome Girls," Flying Boises, Fred and Alfred Frajole. The Flying Boises closed the show. The audience liked it throughout. There was plenty of applause after each act and frequent outbursts. Stage Director Walberti ran his bill through smoothly. The show opened at 8:15 and the closing act started at 10.

About the ninth act some wag shouted "All up for the seventh inning," and all baseball fans stood up to stretch themselves.

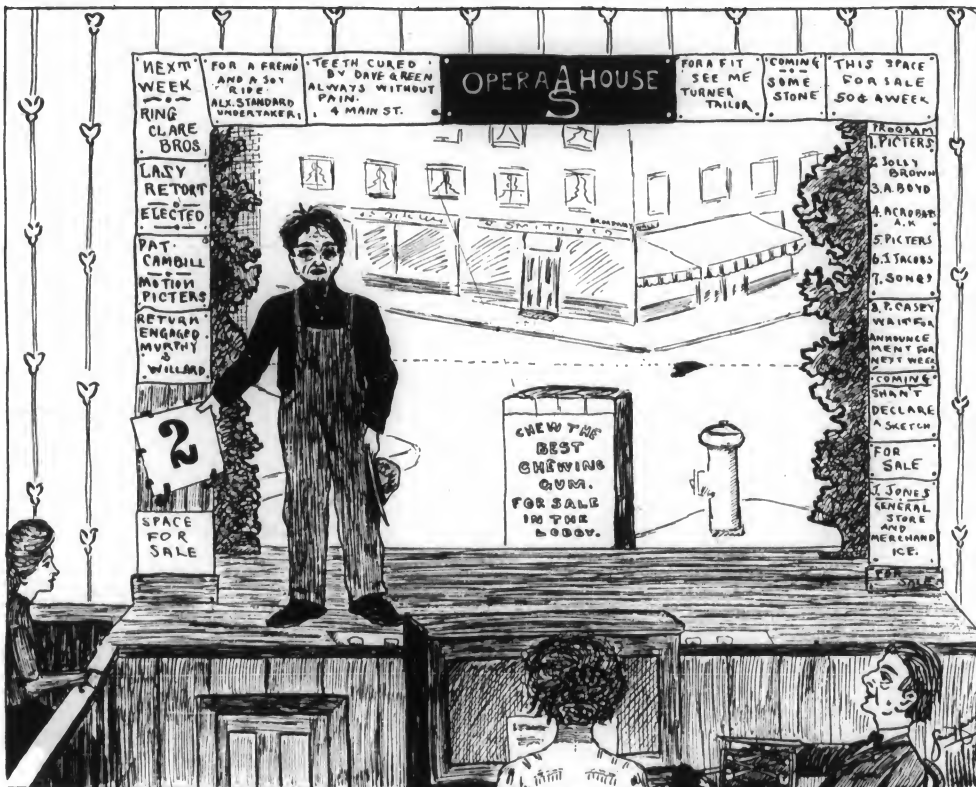
There will be matinees Friday (Bunker Hill Day) and Saturday. With favorable weather, judging from the opening night, the "Hip" will go in Boston this summer.

Petrie and Lewis is the name of a new act made up of Bill Petrie (late of Petrie and Budd) and Bert Lewis, formerly Lipman and Lewis.

Charles Case opens at the American, Chicago, Monday. He will appear at the American, New York, July 11, after having seen the fight.

Wm. A. Gardner died at his home in Brooklyn June 13 of pneumonia and complications. The deceased was a brother of Happy Jack Gardner, Dan Gardner and Mrs. George Gardner.

Walter Russell, of the Crescent, Brooklyn, is in the box office at the Brighton Beach Music Hall.



ADAM SOWERGUY STARTING HIS SHOW.

From a sketch by Samuel Harris.

MOORE AN EXHIBITOR.

A. T. Moore, for a time a power in the Edison Manufacturing Co., is now a suppliant for a license to do business as a manufacturer.

The M. P. P. Co. this week sent out a general circular announcing that he had made application for a license to conduct the projected moving picture theatre at Fifth Avenue and 116th Street.

The house is still only projected. A New York real estate firm is the owner and the lessee is stated in the plans filed recently with the Building Department as a Yonkers (N. Y.) man.

Moore was for a time considered a power in the Edison Co., before the formation of the Patents Co., but after that event his importance waxed, a development attributed to a general cleaning up process and the introduction of the Biograph Co.'s influence in the new concern. Since then Moore has not been heard from in connection with the picture business.

HOLDING DOWN THE BIOGRAPH.

Accustomed as they are to the exactions of the "trust," the moving picture exhibitors were amazed last week to receive notice that the use of lithographs in front of their lobbies was prohibited. Even such special announcements as "Biograph Films Today" are barred.

It is said that all over the country this notice has been widely used, and that the Biograph business had advanced tremendously, outdistancing all the other licensees of the Patents Co. It is believed that the Edison faction caused the ruling to be made in an effort to equalize the business. At the same time the ruling against colored lithographs was thrown in to disguise the real purpose.

The Patents Co. pictures of King Edward's funeral were displayed for five days at the Manhattan Theatre late last week. On the third day Felix Isman received from William Faversham in London a copy of the "London Illustrated Times" with views of the funeral cortege. These he had framed and festooned all over the lobby.

By actual box office count on the day of the display the takings advanced 20 per cent. Coming in the face of the Patents Co.'s order forbidding lobby display, the incident was significant. Picture men all over the country have shown a good deal of enterprise in advertising to draw in business, and the interdiction is looked for to bring a storm of protest.

PROMOTING AVIATION.

Charles W. Bennett, entirely recovered and back in harness again, is in Montreal promoting a big aviation meet to be held in a small town fourteen miles from that place, to last from June 26 to July 5. This includes Dominion Day, the biggest holiday observed by the Canadians.

In conjunction with the flying contests, for which large prizes will be offered, a number of amusement concessions will be operated. A New York agent has been offered the management of this detail, but the deal has not been closed.

Mr. Bennett was interested in a projected meet of the same sort at Atlantic City, but certain legal complications involving the Wright Bros. patents on aeroplane devices, prevented it.

"DIVINE SARAH" ATTACHED.

The goods and chattels of Mme. Sarah Bernhardt being seized at her theatre and home is the theme of the professional world in Paris this week. It may not be a unique experience, but it is curious. It was reported some weeks ago that Bataille, the fashionable playwright, had obtained a judgment of \$4,100 against the famous actress-manageress because she failed to produce his version of "Faust." Not securing payment he levied execution at her private address and on the receipts of her theatre last week. Sarah was on a tour and the manager in charge, not caring to assume the responsibility of the seizure, suddenly shut the theatre on June 4, while an application was made to the courts for a release of the seizure and permission to pay the judgment debt by installments during a period of six months. The court allowed this and ordered Bernhardt to pay \$400 every fortnight. Bataille's bailiffs, however, remain in possession at the tragedienne's private house. The theatre reopened with "La Dame aux Camélias" June 5. Bataille states he did not take the proceedings in order to benefit himself, but in the interest of young dramatists who suffer from the practice of managers holding accepted manuscripts for long periods simply to make way for the works of well-known writers. The indemnity he is obtaining in this case, he declares, will be employed in producing the best play submitted this year by a new author.

It is possible that the actor, Le Bargy, who recently gave his resignation to the Comédie Française, will enter into partnership with Bernhardt. If he does the Committee of the Comédie Française will bring proceedings against him for breach of contract. He was a sociétaire of the House of Molière, and is not permitted to act in any other Paris theatre without the consent of the Minister of Fine Arts. Sarah Bernhardt and the late C. Coquelin were both defendants in similar lawsuits, and were condemned to heavy damages - which, however, were never exacted, though they opened theatres of their own. Le Bargy was formerly the husband of Mme. Simone (now playing the "hen pheasant" in "Chantecler"), who, last year married a member of the Casimir-Perier family, formerly President of the French Republic. Mme. Simone, by the way, will shortly relinquish her role in "Chantecler," an interesting event being expected in the new family. Guitry may also drop the rôle of the cock, his friendship with Rostand not being of the warmest since the creation of "Chantecler." Indeed it is rumored that things are not running too smoothly at the Theatre de la Porte-Saint-Martin, though they are making tons of money, the average nightly takings being \$2,300 since the two premières.

WANTS NEW YORK-BOSTON FLIGHT.

Boston, June 15.
President Levering, of the American Hippodrome Co., is planning to raise \$20,000 as a purse for an aeroplane flight from New York to Boston, ending at the American baseball park open air show. He was in New York late last week and there discussed the project with Glen Curtiss, the aviator.

Curtiss said \$20,000 would be his price. Mr. Levering has succeeded in interesting the Mayor and prominent business men in the scheme.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, June 6.

VARIETY was the only paper to speak of the conditions under which Mlle. Mealy terminated her engagement at the Apollo, some eighteen months ago. Engaged at the daily salary of \$57.90 in the Apollo revue, Mlle. Mealy refused to appear after a week or so, her money for some nights not having been forthcoming. She sued for \$1,737, representing the amount due if she had continued to play until the end of the period stipulated for mutually cancelling the contract, and won the case. The appeal court has quashed this judgment, and said that Mlle. Mealy should have continued to play, and then sue for arrears. The court allowed her the amount actually due: four days' salary.

There was quite an influx of directors here last week, and one would almost have thought there was a conference of music hall managers. Such was not the case, though many of the managers adjourned to Cologne to study together the situation created by the new agents' laws in Germany.

The revue at the Etoile Palace came to an untimely end. It was to have held the stage six weeks; three were enough. The revue at the Folies Bergère is still running, and will finish the season (after seven months of success) at the end of June. There have been many cuts this week, and several continental acts were introduced June 1, including the O'Kabé Japanese acrobats, Arallo, called "The Spanish Carnoso," Ling and Long. Chris Richards finished on the 6. The Jaxon Troupe dropped out May 31. As a matter of fact the artists which created the revue in December last have disappeared. Chavalier has migrated to the Ambassadeurs, where he is giving some of Chris Richards' individuality.

Brand new program for June at the Alhambra, but not complete yet.

Many changes also at the Olympia, which will continue the revue until the end of the present season, running up to the date of the Grand Prix, now fixed for last Sunday in June. Reopening in September, under same management. This will be the last year for Marinelli at the Olympia. The candidates to succeed him are said to be legion, but the truth is you can count them on one hand, and Steiner, of the Berlin Wintergarten, seems to be top favorite.

Many artists are now given to indulging in golf when the opportunity offers itself. Le Temps, the most serious of French daily newspapers, defines golf as a kind of billiards with obstacles, and recommends it as a game which develops beautiful gestures and the most harmonious attitudes of Greek statuary.

The takings at a certain house were falling off, and the frequenters of the front stalls were almost nil. In league with his prettiest performers a manager inserted a short advert. in an aristocratic journal: "Actress, disinterested and independent, seeks marriage with gentleman having

artistic tastes," followed by a post office box address. The applicants were many, and each received a reply giving a rendezvous at the theatre with the result that the manager was able to rejoice in a fuller treasury than had been seen for many months. It is an old wheeze, but invariably brings golden results.

One of the most impudent attempts to throw dust into the eyes of the police was made recently by the owners of one of the little theatres of Montmartre. Posters appeared on the doors announcing that the house was temporarily closed for the rehearsals of a new piece, "Banco." A few days later a police officer had the curiosity to stroll into the theatre, and he noticed that the actors on the stage were busily engaged around a card table. They stated they were rehearsing. A few days later the same official made another call, and noticed with some surprise that although the same act held the stage the parts were being played by different people. His suspicions were excited, and a few enquiries established that the bills were being used as a blind to carry on illicit gambling. When the police left he was accompanied by the managerial staff.

The amount taken at moving picture theatres in Paris alone in 1909 amounted to \$357,630.

There is a question of holding a moving picture conference in Germany (probably in Berlin) next July.

Irene Pathé, daughter of Emile Pathé, and niece of Charles Pathé (directors of Pathé Brothers), was married last week in Paris to M. G. Besson.

AEROPLANE FEATURE.

Aeroplane flights occupied a good deal of attention as an amusement feature this week following the successful flights of Curtiss from Albany to New York and the spectacular stunts of Hamilton on Long Island.

Hamilton has been placed under contract to a moving picture concern (Patents Co., licensee) to make flights before the camera. Curtiss has been corralled by the Park and Fair Department of the United Offices, and Zue McClary has booked the aviator for a number of exhibits. One already closed is for the Trenton State Fair.

Goodale is a current feature of Palisades Park, Edgewater, N. J. Early in the week his apparatus went wrong, and hopeful visitors were disappointed. It was Goodale who tried to fly from the same spot last summer with a fair degree of success.

GETS HIS MONEY BACK.

Chicago, June 15.
Lawyer Marks in an eloquent appeal to a jury in Judge Goodnow's Court yesterday convinced the trial panel that Joe Kelley was entitled to \$1,000, which he a year ago last February paid to Fred Buchanan for the privilege of operating the "privilege car" with the Yankee Robinson Show.

London, June 8.

The Pavilion management sent out a hurried call for a big feature for this week. The house is sadly in need of it, for the shows that have been put on the house the past few weeks have been hopeless and the business has been just about what the shows deserved.

Salgers "Statuesque" has been booked for eight weeks on the Barrasford Tour, opening June 6.

At the Euston, Palace, Thursday night during Reginald Eyre's sketch, "The House on the Heath," one of the men in the company received a painful injury during the sword play.

Helen Trix made a big success last week at the Empire, Sheppard's Bush, where she deputized for Esta Stella. Miss Trix is doing character work for the first time in London. She makes a capital boy, and may extend along these lines.

Nord, the Diving Girl, has been prolonged two weeks at the Coliseum, making four in all.

Mitchell and Cain have been booked for South Africa, to open in September.

Jose Hart and Carrie De Mar are in London. The Moss-Stoll office wants the girl at the Hippodrome. Miss De Mar was a marked success at the Coliseum last season, and Mr. Hart does not wish her to open anywhere else. It is not settled yet where she will open.

Pavlowa and Mordkin, the Palace Russian dancers, are not likely to be seen in their native country for some time to come. They have broken Russian contracts, and as Mr. Mordkins put it to a friend: "Why should we go back when we can earn more money here and in America in a year than we could in Russia in ten years?" The pair will be seen at the Metropolitan Opera House, New York, again in November. They will probably tour the States for six or eight weeks before opening in New York.

A wife of a London agent is taking no chances of losing her agent-husband. This particular agent has his office in his home. The better-half is always on the lookout about the place. If a young woman calls and stays a bit longer than the wife thinks necessary for transacting business, she calls hubby on the phone from the next room and inquires about it. Animal acts and male quartets are the agent's specialty.

John Lawson has bought the Empire, Camberwell. The house will book independently.

P. G. Williams has booked Daisy Dormer to appear in America, December of 1911.

Pictures of the Derby were shown at most of the halls the night of the race.

Mrs. Frank Latona, who has been working with her husband as the The Latonas, will tryout as a "single," opening at the Hippodrome, London, July 4.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Jimmy Britt is offering Packy McFarland (who received a raw deal in his recent fight with Welch) to the halls. Several offers have been made for the American lightweight, but they have not been large enough to suit the fighter. It is not likely McFarland will show in London, but a few weeks in the Provinces will probably be arranged. If the arrangements go through, Britt will probably act as sparring partner for McFarland in the act. McFarland and Welch are to have another go.

Miss Franklin, of Hayman and Franklin, will undergo an operation shortly. During the time Mrs. Hayman must remain at home, Mr. Hayman will be seen on the Gibbons Tour in a single act.

Edgar and Sidney Hyman went to Paris to see "The Divine Myrma," at the Alhambra. If the South African brothers like the act they will arrange to take the diver to South Africa, after her London appearance.

Riano, the eccentric bandmaster at the Palace, Plymouth, last week for Rosen & Bliss, met with such success that the balance of the tour, five more weeks, has been laid out for the band.

Millie Payne and Harry Thurston have been signed by P. G. Williams to appear in America next October. Miss Payne played the Williams houses last season. Mr. Thurston has never publicly appeared in America.

Joe Hart will again open a London office in the West End. Lewis Hooper will be in charge.

At the King's Theatre, Southsea, there were five American acts on the bill last week, Tallyho Trio, Simms and Simms, The Latonas, Milt Wood, and Ed. Blondell.

A peculiar circumstance has arisen from Harry Jolson's opening with the Barrasford Tour. Jolson came over here on a contract for six weeks. The contract, like many others given to American artists, contained a clause providing if act is not satisfactory, the agreement could be called off after the first week. Jolson opened at Brighton, following Arthur Prince, and from reports did well. The next week he went to the King's, Southsea, which, at the time the contract was made, was part of the Barrasford Tour. During the week at Southsea the former Barrasford office, now the Variety Theatres Controlling Co., Ltd., under the "make good" clause, called the rest of the dates off. This was conceded to be more a matter of money than of the act making good. Will Collins, who now books the King's independently, saw Jolson during the week, thought well of the show and booked him with the Stoll office at the same salary called for in the Barrasford contracts. Jolson opens next week in Glasgow, and will be brought into London at an early date. Unless artists do not mind taking

a chance, it would be advisable to pass up contracts with the "make good" clause. It gives the manager all, and the act nothing.

Sim Williams, the American burlesque manager, has been in London. Mr. Williams was looking for novelties. The burlesque manager has seen several acts which he would take, but like many English acts, their contracts run well up into the next three years. The American manager returns to the States June 15.

In the matter of pictures London is away ahead of New York. The halls get more out of the films than the American houses, mainly because they keep up to date. There isn't an event of public interest in the country that pictures of it are not shown in the halls the same or the following night, at the latest. These pictures excite more interest than the show itself in many instances, and draw business.

B. Wolheim, of the London Marinelli branch is off on a two months' vacation to Reichenall, Bavaria. Leo Maase is in charge of the office during his absence.

"The Girl and the Eagle" was not held over in Paris as at first reported. The act is playing this month at Munich.

The success of the new ballet at the Alhambra settles the fate of that house for the present. The ballet is drawing unusual business and will unquestionably continue to do so. Everyone who has seen the production agrees that the management deserves success with it.

Francis Le Page died Tuesday of last week, shortly after arriving in Portsmouth on the S. S. New York, with the act he was connected with, Les Pages. The deceased was taken ill with pleurisy on the boat. Landing, he was removed to the hospital. The act was returning here after playing the Morris Circuit in the States.

At Maskelyne and Devants' St. Georges Hall this week is a magical farce. With a little revising it would do excellently for the halls. The piece is based upon a wishing device that gives opportunities for several very good illusions. Besides, the piece has comedy values. If the comedy were worked up, the act would frame into a big laughing number. Like all the things put on by the mystery pair, the act has been exceedingly well staged and is played far better than the usual sketch.

Booking seems to be at a standstill with all the circuits at present. One agent speaking of this, said that in all the time he had been in the business, he had never seen things as quiet as they are now. It is almost impossible to book anything but immediate time, said the agent. One manager said there is nothing out of the ordi-

nary in the condition. "We are simply getting our books in shape and will start routing in a short time," said he.

With bookings at a standstill, agents are casting about for a little income on the side. Leo Fritz and Jack De Frece have gone in to establish a racing stable. The Agency Duo start off with two horses, both are well known on the track, "Contract" having started twice and "Commission," which hasn't been sent to the post as yet, is looked for every day. The colors of the new stable have not been selected as yet but gold and silver will probably be decided upon. Fritz will be his own jockey, but Jack has decided to stick to his motor for the present at least. The boys have promised to tip the bunch when they expect "Commission" to come home a winner.

Alfred Butt arrived in London Monday, after two weeks on the Continent with Martin Beck, Morris Meyerfeld, Jr., and Walter De Frece. Mr. De Frece will probably be in his office today. Beck and Meyerfeld will remain on the Continent, Beck going to the baths in Germany for three weeks. Mr. Butt does not claim anything of importance transpired during the trip. The final arrangements were closed for the Berlin hall. No novelties were found, states Mr. Butt, and in fact the trip was more in the nature of a vacation than business.

Walter Haast may be an agent. After the present season, says Walter, he will send Mrs. Haast (Peggy Lenny) out as a single, while he directs the tour of a few acts of his own.

Arthur Prince is doing his new act at the Palace this week. "Jim" fits into the "jockey act" very well, and appears to enjoy his new vocation.

Woodward's Sea Lions and Seals have done so well for the Empire, Johannesburg (having broken all records for the first four weeks by over \$5,000), that Sydney Hyman is desirous of putting another animal act in to follow the seals. Woodward's is the second animal turn to play the house. Animal acts are a novelty out South Africa way. The next to go will probably be one of the many monkey numbers that have sprung up during the recent craze. Edgar Hyman will spend the month of July in the Provinces. He will tour in Syd's big motor car looking for acts and taking it easy en route. In the fall Mr. Hyman will make plans to visit the States. The Hyman brothers returned Monday from Paris, but aside from a small act or two, did not tie anything up. There is nothing on the Continent in the way of novelties, asserted the pair. "We have practically completed arrangements through Bert Howell for a troupe of Russian dancers," said Syd Hyman, "and that is what we wanted principally."

Rumors; Walter Gibbons will spring one on the theatrical public within the next two weeks that will start them all a talking. These sensations are becoming quite the things amongst theatrical managers in London now. Several of the English managers may yet emulate Mar-

tin Beck and Theodore Roosevelt by providing themselves with individual press representatives.

Harry Thurston is suing a London theatrical paper for \$5,000. Libel is the basis of the action.

Emil Hoch, who came to London on his honeymoon, has been prevailed upon to show his wares in London. The American comedian will open at the Empire, Holborn, next week (June 13), in "Mlle. Rickey."

Ed. Blondell has been placed to open at the Hippodrome June 20. Will Collins, the booker.

Percy G. Williams was very much pleased yesterday when he read the press story in the London Telegraph about Polaire and the smallest waist in the world. Mr. Williams thinks Nellie Revell, his press agent, put over a pretty good one in the international story.

Harry Jolson will have his first London showing July 4, at the Tivoli. Will Collins, the fixer.

Karsivana, the head of the Russian dancers at the Coliseum, will not appear at the house for the next four weeks. The dainty stepper has four weeks that must be played in Paris. She will return to the London hall after. At both the Hippodrome and the Coliseum, the routine of the Russian dancers has been changed this week. The ballets, if retained at all, will be changed and not so strongly featured in the future.

"The Talking Pictures," the new novelty illusion, has been booked to open at the Pavilion June 27. The contract carries an optional clause for further time. Paul Murray attended to the negotiations.

Percy G. Williams has been in London for the past week and told a VARIETY representative he had found nothing of any great importance for the States. "I have booked a few acts," said Mr. Williams, "but up to date have not seen anything in London in the way of a novelty. Small acts we have enough of in the States. I would like to have a troupe of Russian dancers, but they all seemed to be tied up." The fact that Mr. Williams has only visited one or two music halls bears out his statement that he is not looking for acts. Mr. and Mrs. Williams have been taking a vacation, and while in London visited most of the legitimate theatres in preference to the halls. Mr. Williams would like to have seen George Formby while in town but the comedian will not be in London for some time to come. The manager will return to America on the Mauretania, sailing June 11. When asked if the United Booking Offices was appointing a European representative, he said that he had heard nothing of it. There has been some talk about the United appointing a well known man in the London music halls for the position.

Rinaldo, the "rag" violinist, has finished an engagement at the Olympia, Paris, and opens in London June 20

(Hippodrome). The Marinelli Agency fixed the engagement.

Liana D'Eve has been forced to cancel a few weeks, owing to illness. The French girl will be about shortly.

Through Hartley Milburne and the Weiland Agency, Ethel Irving has received an offer for America to play in the legitimate. Al. H. Woods fancied the English girl when he saw her in London. It was for Mr. Woods that the offer was made.

George Ali has been booked for pantomime at the Grand, Glasgow, the coming season at what is reported the largest salary ever paid an animal impersonator.

Lawrence Grossmith and Dagmar Wiehe have been booked to open at the Empires, Holborn and Kilburn, next week by Hartley Milburne. Grossmith is the younger brother of George Grossmith, Jr., and well known in the legitimate on this side. Dagmar Wiehe has played leads for Charles Hawtrey and Cyril Maud. "Honorable Mention" is the name of the sketch selected for the debut.

May Moore Dupree, an American girl, on this side for some time, will take a trip to the States in December. Miss Dupree may play a few weeks when reaching there, but has arranged no opening.

There is speculation on the coming bout between Dan Rolyhe, a well known comedian, and Tommie Dawe, booker for Fred Karno. The pair have signed to fight at ten stone for ten rounds, the purse is to be \$50. Betting favors Dawe at present through his being intimately acquainted with several pugilists. This, however, Rolyhe says, he can discount through having once shaken hands with the mighty John L. Dawe is training every night at the Tivoli bar, while Rolyhe is keeping his quarters a secret, not wishing to give his condition away.

Crouch and Welch have been engaged for "Bright Eyes" next season, M. S. Bentham putting the deal through.

Edward Lauri and May Beattie. "The Lady Bandits" (Musical Comedy). 24 Mins.; Full Stage. Palace, Euston.

"The Lady Bandits" is another tabloid musical comedy. Fourteen chorus girls in tights look much better than the usual type. They give the piece a background. The sketch is in two acts, with Edward Lauri and May Beattie always to the fore. The latter is a charming picture in her pantelets, easily taking the stellar honors. Mr. Lauri does fairly well with the comedy. He is supposed to be coming from the golf links. If anyone was ever caught on the links in his makeup, he would be fined. The theme of the piece is not bad, and as far as it goes, the act is above the average. A couple of good songs might help. There is a third principal programmed, with little to do. Cicely Lowe is a sweet little girl, who looks well and is a decided contrast in size to Miss Beattie. The act should do well over here. They liked it at the Euston.

TIVOLI.

London, June 8.

It is a very ordinary bill that the Tivoli is offering. Taking the first five numbers on the program, the show receives a shock from which nothing could ever recover. "Singles," with one number, follow each other in rapid succession. Not one possesses anything that could recommend them for a West End showing.

Daisy Dormer, "No. 6," has the first real hearing. The house, until then, is invariably empty, and even after, for the past few weeks, there has been little to brag of in way of attendance. Miss Dormer does very well because she is a favorite. Her second song, "I Wish I Lived Next Door to You," has become popular. The first number used by Miss Dormer should be changed. "The Clogs and Shawl" is being done by other artists and the girl is reckoned so important that she should have something newer and also exclusive. Miss Dormer's good looks and neat dressing should be an example to the many other single women.

Wilkie Bard has been at the house twelve consecutive weeks or more. Too long for Mr. Bard, and too long for the house. Bard is unquestionably one of the best, if not the best, amongst England's comic singers, but he is not doing himself or the Tivoli any good by remaining so long. A new song, with Bard as a porter outside a millinery shop or something of that sort, is worked in the Bard fashion. It is as big a winner as others in the comedian's repertoire.

Lillian Herlein, in her sixth week, continues very big. Miss Herlein's winner is her first number. "I'm After Tetravini's Job." Her weak number is the last, in which she appears in tights. Miss Herlein doesn't need the tights. She makes a stunning appearance in the outfit, however. Lillian Herlein can work in England as long as she desires. She is a real hit.

King and Benson are not doing so well late on the bill this week. This, however, is no reason for Miss Benson or King, as the case may be, talking about it to her partner or to the audience. The pair look well and do a very good show. Miss King or Benson makes up prettily, and materially aids the bulky singing voice of her partner.

The Warsaw Brothers close the show, a tough spot. The act is all right in its way, but there is no need for the costumes the comedian wears. A neat make-up or at least a clean looking one, would help immensely.

Millie Payne, on about nine o'clock, was not allowed to do as much as the audience desired. Millie is doing a very good number in "The Birds Sing Merrily In The Trees," or something like that. Millie is in right in the Tivoli bill and should be allowed broader scope.

Cinquemani, with a new assistant, does exceedingly well here, as he deserves. The comedian is not up to the former one at present, but should work out all right. T. E. Dunville is essentially an English red nose comedian. The audience like him, but don't go crazy. Lauri and Beatty do passably with a musical comedy skit, "The Lady Bandits." Frances Letty sings an English "coon" song with "Wough" in it. On early, nothing happened. The same might be said of Morny Cash, with one song.

Madge Osmond does better as a bell

Signor Arvi's "Metabloscope."

Posing.

16 Mins.; Full Stage. Empire, Holborn.

The "Metabloscope" is essentially a "posing act," deriving some novelty from the manner of showing the poses. The pictures are in a frame, set well up stage, with a sort of an illusion effect. The effect is much the same as in dissolving illustrated song slides. The trick is not much in itself, and, as worked by Signor Arvi, not particularly well done. That it is more interesting than the straight posing acts shown by dropping a curtain after each picture, goes without saying. The apparatus of the act is not as elaborate and finished as it might be. The pictures are not seen to good advantage in all parts of the house. From some sections of the auditorium it is impossible to see them at all. This should and could be remedied. There are four or five people. One girl stands among the models as a beauty. In each picture she attracted attention alone. One or two of the pictures are frankly indecent, and the effect of the changes in two or three cases make very queer looking arrangements. The act held interest, and gained considerable applause at the finish. It can be worked into a good number of its kind. At present it is not a big turn.

Sybil Arundale and Co. "A Ward of Chancery" (Operatic). 26 Mins.; Full Stage. Holborn Empire, London.

A great many of these comic opera sketches appear in English vaudeville. To date there hasn't been one seen to compare with "A Ward of Chancery." This may not be saying a great deal. Most are rather poor, but this one is a legitimate effort. That "legitimate" may cause its failure, for the piece is worked out along straight musical comedy lines, with no rough comedy buffoonery, and a pleasing omission of the slapstick. It is a clean, snappy little operetta, nicely staged, prettily costumed and exceedingly well played. Sybil Arundale is the star. She has all the necessary requisites for a comic opera heroine, pleasing personality, pretty voice, can dance, and above all has an infectious laugh and is brimful of good humor. The supporting company was uniformly good. T. Sheldford made his "Johnnie" role funny, without overdoing, getting comedy away from the red nose type. H. Deacon is inclined to be stogy, but does nicely. The smaller roles were well handled. A chorus of sixteen or eighteen is carried and acquitted itself nobly. The act as it stands may not be able to go in every hall in England and pull out a winner, but where they desire the better grade of light entertainment, it is a surety that Sybil Arundale can take her show.

hop, in which she introduces a neat eccentric dance. Alex Chentrons, a French singer, mixed his English and French up and did little more. Neat dressing recommended. Tom Wootwell sang about the "High Hat"; the program girls and attendants thought it all right. Tom opened the show. The Schaeffer were also billed.

NORRIS & ROWE CIRCUS SALE DEVELOPS INTO A SURPRISE

Walter Shannon, of the Bankrupt Firm, Buys \$20,000 Worth of the Property. Has a Backer, and May Take Out Another "Norris & Rowe." B. F. Wallace a Heavy Purchaser.

Peru, Ind., June 15.

The forced sale of the Norris & Rowe show has become a thing of the past. The circus world is now engrossed solving a puzzle that might be stated as follows: Why did Walter Shannon allow the Norris & Rowe Show to be taken from the road and shipped to Peru—and sold—if he could arrange to buy it?

The way first few bids went last Saturday, it looked as if Ben Wallace was to get it all, for after each lot was offered, the auctioneer cried, "Sold to Wallace," and this cry was beginning to grow monotonous when Walter Shannon entered the field and the horses were sold one after another, at the rate of one a minute, and at high prices, to him.

Then the crowd began to take notice. It was evident an "angel" had been found by the hustler from Evansville. The two elephants were also bought by Shannon for more than \$3,000, but Jerry Mugivin got the giant dromedary for \$400, and it will soon be seen with the Howe's London Shows.

The good cages went soaring, one selling for as much as \$1,400, being sold to Shannon. Mr. Wallace bought the big circus top and the menagerie tent, as well as all of the wardrobe, securing good bargains in these lots.

Knowing ones could not understand Shannon permitting the wardrobe, tents, many of the poles and the seats and best cars to get away from him. Shannon states he is going to put out a ten-car show and call it "Norris & Rowe," and that he will reorganize it and get it on the road again very shortly.

Recently the Hagenbeck-Wallace Shows did big business at Ashtabula, O., in a rain storm. Walter Main and one F. C. Brotherton, the clerk of the court of that county, were present. Since then they have given evidence of circus fever. Mr. Shannon, it is said, was not long in concluding negotiations which requires Mr. Brotherton to put up a small fortune, resign his office, and get into the circus business. Being a party to the bankruptcy proceedings, and one of the former owners of the outfit sold, Mr. Shannon could not buy the property with his own money without perhaps arousing the inquisitive curiosity of creditors. However, he and Walter Main did the bidding, and the sale clerks noted the various sales as being made to Walter Shannon. Mr. Brotherton was present but remained silent until after the sale, when he wired home for money.

There is some question as to the ownership of the Norris & Rowe title. It was not attached and was not sold at the sale. Rowe claims a large interest in it; Shannon does the same, and the Donaldsons claim they secured the title in the California settlement a year ago.

This is the first time a circus has ever been sold by order of the Federal court, and it was financially successful. Circusmen were represented from all quarters of the country. At least twenty horse buyers were present and hundreds of Indiana farmers. These latter were shocked at the prices the horses brought, and did not bid until towards the close. Ben Wallace, acknowledged to be as shrewd a horse buyer as there is, refused to buy a horse, stating that he could buy better animals for less money any day in the week. The horses were in poor flesh and looked bad and yet they brought from \$200 to \$300, averaging about \$260 each. Most of the cars sold cheaply, and yet brought all they were worth, some of the cars barely holding together. Cars sold at prices ranging from \$50 to \$900, averaging about \$300.

The proceeds of the sale amounted to \$42,250, a surprise. The circus had been appraised at \$40,000. Some cages appraised at \$500 sold for double and more than that; others appraised at \$100 and \$150 sold for from \$45 to \$80. The elephants were appraised at \$1,500 each. One sold for \$1,600 and the other for \$1,400.

The heavy buyers were Walter Shannon, B. F. Wallace, J. Augusta Jones, Col. W. P. Hall, "Pop Corn" George Hall, Danny Robinson and Jerry Mugivin. Shannon's purchases aggregated around \$20,000. He is trying to arrange with Mr. Wallace to reorganize his show at Peru on the Wallace farms, but it is doubtful if this will be allowed.

The property known as the Norris & Rowe show has now been released, and divided among twenty purchasers, but the cash secured by the hard-working auctioneers will be held in the vaults of the Peru Trust Company for some time to come. Several law suits will have to be tried, claims settled and disputes of peculiar character adjusted before any of it can be paid out.

The debts of the bankrupted show are far in excess of the sale's receipts, and the creditors will lack a great deal of being paid one hundred cents.

WON'T SWEETEN COUNCILMEN.

Cleveland, June 15.

The Cleveland Councilmen are thinking profoundly of their action some time ago in establishing a circus license in the city. Since that the visiting shows have not been distributing free tickets to the City Fathers as was their custom until this year.

Formerly the license was \$25. Now it is \$200. Then there were plenty of tickets around City Hall at "circus time." Several shows have visited Cleveland so far this season, and the municipal offices have not seen a scrap of "paper." The Two Bills' outfit was here a few days ago and the same condition prevailed.

"WILD WESTS" GALORE.

The Wild West shows are blooming like mountain laurel these days. Scarcely has the "101 Ranch" outfit started north through Albany and New England than announcement comes that the Buffalo Jones concern (J. Augustus Jones & Bro.) are preparing to make a descent into the same general territory. Jones bought part of his outfit at the Cole Bros. sale. He is coming south from upper New England as the "101" crowd move north. The Millers take more than a score of cars to transport their show while the Jones property is loaded on twelve.

The Harlem River is a busy circus point this season. "101" went through there. So did Buffalo Bill and Pawnee Bill, Barnum-Bailey, Forepaugh-Sells and who can tell but that a show like the Jones Bros. will take a chance at the metropolis. New York has never seen a circus season like this one, and nothing seems to be impossible.

The Jones people have broken line when booked in opposition to the "101 Ranch" outfit. The latter played Pittsfield June 7. Jones Bros. were booked for June 17, but upon looking the field over decided to cancel the town. Forepaugh-Sells Circus is billed to show in Pittsfield June 22.

JUST A FLIRTATION—BUT!

The Robinson Famous Shows and The Robinson Ten Combined (Dan Robinson and "Young Johnnie" Robinson, of different families respectively), are working through dangerously close territory. Both have been on the Lake Shore & Michigan Central, Dan Robinson (alleged by "Young Johnnie" to be an interloper as to the name) having completed the trip first, with "Johnnie" trailing behind and making many stops not taken by his competitor. Still both are "flirting" around the country having as a central point Peoria, Ill.

"Johnnie" is known to be sore over the daring of "Dan Robinson and his Famous Shows" in entering the recognized "Big Ten" territory and it is suspected that Dan Robinson would not be adverse to a close clash for the advantage his comparative obscurity would gain from the advertising.

HURT IN CIRCUS FIGHT.

Scranton, June 15.

Several men are in a serious condition here following a general fight on the lot of the Ringling Bros.' Circus during its visit. The row took place around the animal tents. Several men, local residents, announced their intention of entering the tents and the animal men on guard barred them out.

The "locals" became violent, and a fight followed, in which the circus employees attacked the townsmen with stakes, bars and elephant hooks. William Roberta, 30 years old, of Edwardsville, was taken to the State Hospital with grave wounds about the head. The circus men were not seriously enough injured to prevent their going on with the outfit.

Henry B. Gentry denied last week that he was or had been a possible bidder for the Norris & Rowe Circus, sold last Saturday in Peru, Ind.

FOREPAUGH-SELLS IN TOWN.

The Forepaugh-Sells Circus, as the first tented organization to play New York since "The Big Show" broke out on the old Polo Grounds ten years ago, started its week's stand in New York City under adverse circumstances.

On a wet, soggy lot under darkening clouds which threatened the rain New York has been plentifully supplied with for the past month, few cared to chance another guess against the weather gods. Business at Manhattan Field Monday was not heavy. An outside estimate placed the gross receipts for the two performances as low as \$1,100. The salary list of the circus is reported to be about \$3,400 weekly. The circus carries 48 cars, with three ahead.

Tuesday started clear and warm. The atmosphere grew more muggy as the day advanced and "good circus weather" seemed in sight. Wednesday weather was favorable.

It is said that this week is an experiment for the Ringlings to try out New York under canvas. Upon the Forepaugh-Sells' indicating that a healthy invasion of New York in this way can be made, it is expected that next season and thereafter a tented circus will spread its tents in New York for two weeks or longer on the run.

This might prove particularly agreeable to the Baraboo Brothers since the lease at the Madison Square acquired by them in the Bailey stock purchase is under consideration for renewal. The rental of the Garden by the James A. Bailey lease has been \$1,000 daily.

The first of the wagons (mess) pulled on the lot at about four o'clock Sunday afternoon. Floating the paraphernalia from Jersey City up to West 69th Street caused the delay.

It rained like a streak Sunday up to then, and had been raining for the previous twenty-four hours.

The show left Elizabeth last Saturday on the usual time, and made proper headway until the water route was struck at Jersey City.

Next Monday the show moves to Yonkers on the Harlem Division of the New York Central. Thence the outfit goes to Poughkeepsie, N. Y. (21); Springfield, Mass. (22); North Adams, Springfield, South Framingham and Boston. Later the show comes back through almost the same territory, playing at White Plains, N. Y., and Peekskill and moving north again into Vermont, in which State Bellows Falls, Burlington and Rutland are contracted. In half a dozen of the towns mentioned the Forepaugh-Sells comes into conflict with the Miller & Arlington Wild West.

Bangor, Me., June 15.

An excursion, 147 miles long, has been laid out for the Forepaugh-Sells appearance here July 6. The excursion trip will run as far as Holden on the B. & A. Bills are up all along the line.

It is said to be one of the longest excursions ever attempted with a circus. Three sections, it is expected, will be run that day.

The only people that worry during warm weather are people with a lot of money.

A NEW LINE-UP.

Washington, June 15.

According to the records of the Inter-State Commerce Commission there is competition promised between the Hagenbeck-Wallace and the Yankee Robinson Shows. Both organizations have made arrangements with the Chicago, Milwaukee & St. Paul Railroad for stops along the line. The Wallace arrangement commences today, while the Buchanan agreement for haulage went into effect yesterday.

Inasmuch as no contracts were filed the details of contract price, dates for stands and the like remain unknown here. It is possible for circus people to make arrangements for shipments in this indefinite way by a special ruling of the commission, arranged possibly under the theory that the actual filing of detailed contracts would put the opposition wise to its route.

It is just possible that one or the other of the two shows will take only a short haul on the C., M. & St. P. and turn over to another road to get into other territory, but the fact that neither has filed detailed contracts gives an appearance of secrecy which argues a "coming soon" fight and indicates that neither wants to "give his hand away."

Developments are awaited with considerable interest in New York by show men. The operations of the Inter-State Commerce Commission is a good deal of a puzzle to most of the circus people and they regard it with a good deal of awe mixed with a certain amount of puzzlement. Anyhow the guessing is good.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVE.

Moore and Littlefield.
Marshall Montgomery.
Harry Miller and Gertrude Vanderbilt.
Jane Courthope and Co.
Selma Braats.
Five MacLarens.
Marvelous Grifflth.

BROADWAY.

Bert Leslie and Co.
Avon Comedy Four.
Bird Millman Co.
Haines and Vldocq.
Sidney Deane and Co.
Julia Ring and Co.
Cross and Josephine.

ALHAMBRA.

Eva Tanguay.
Valerio Bergere and Co.
Willy Pantzer and Co.
"Motoring."
Wynn and Lee.
Ed Morton.
Harry Fox and Milership Sisters.
The Josephins.
Mr. and Mrs. Stuart Darrow.

HAMMERSTEIN'S.

Polaire.
"School Boys and Girls."
Pedersen Bros. ...
De Coe.
Jarrow.

AMERICAN.

"The Barnyard Romance."
Joe Welch.
William Courtleigh and Co.
Stella Mayhew.
Lambert.
Cissie Curlette.
Lo's "Dresden Statues."
Reid Sisters.

BRIGHTON THEATRE.

Mrs. Eva Fay.
Four Fords.
James and Sadie Leonard.
World and Kingston.
Floxy and Lee.
Brown and Ayer.
The Leases.
Pettman Trio.

BRIGHTON BEACH.

MUSIC HALL.
Bessie Wynn.
"Top o' th' World Dancers."
Jack Wilson and Co.
Mr. and Mrs. Mark Murphy.
Winfield Douglas and the Moscrop Sisters.
Barry and Wolford.
Luna and O'Donnell.

CHICAGO.

MAJESTIC.

Barney Bernard and Lee Harrison.
Dr. Herrman.
Wm. Hawtreys and Co.
"The Barn Dance."
Three (White) Kulus.
Jolly Wild and Co.
Granville and Rogers.
Melnotte Twins and Clay Smith.
Jester and Rogers.
(Others to fill.)

AMERICAN.

Tricks Friganza.
Frank Sheridan and Co.
"Broncho Busters."
Charles Case.
Romany Opera Co.
"Battle of Too Soon."
Scott and Wilson.
Willie Hale and Bro.

NOT EXACTLY.

Chicago, June 15.

In some of the mid-western towns the movement to make circuses pay license in proportion to the size of their trains has not worked out as the man who inspired the thought so fondly hoped it would. In St. Cloud, Minn., for instance, the man with the short train shows gets the worst of it, and the big circuses are encouraged to play the town by a scale of fixed charges which lets a 75-car show into St. Cloud for \$75, while a 31-car show must pay \$76.50. The fee for shows with less than 32 cars is \$2.50 per car; between 32 and 72 cars, \$2, and for 75 and over \$1 per car.

SMALL SHOW STRANDED.

Cincinnati, June 15.

A one ring circus owned by G. W. Christie broke up in Stanford, Ky., Sunday, through lack of funds. An effort was made to collect some money for the artists by running a benefit performance.

The show started from Atlanta about three months ago. Most of the troupe are from Cincinnati.

DRAMATICS UNDER CANVAS.

Austin, Tex., June 15.

In this city a stock company is putting over plays in a circus tent. Electric fans have been installed to chase out any heat that might get under the canvas. Dr. Rucker is running the new theatre.

SON IN FATHER'S SHOES.

An interesting sidelight on the New York appearance of the Forepaugh-Sells Circus under canvas was much discussed among circus men this week. Just twenty years ago the Barnum-Bailey show played at the old Polo Grounds in Harlem. The riding star of the organization was Marthino Lowande, extensively billed as "the reckless Brazilian horseman," and then making his first appearance in America.

The principal riding star of the Forepaugh-Sells outfit is Marthino's son, Oscar, who, during the Barnum-Bailey engagement rode on his father's shoulders during the spectacular feat of the latter's act.

CANVASMEN FIGHT.

Syracuse, N. Y., June 15.

The boss canvasmen, Dick Leslie, with the Wheeler circus, had a fight with one of the men under him and had to be taken to the hospital at Dolgeville, where the battle occurred. Leslie had his skull fractured.

BILLS SHOW SUNDAY.

One of the Two Bills' few Sunday shows this season will be played July 3 in Cincinnati. The Wild West outfit remains in that town two days, playing Sunday and Monday, July 3 and 4.

The Two Bills will be the first traveling show to occupy the new circus lot at Oakley. The old grounds have been taken as a park. The new location is said to be better in transportation facilities and quality of lot.



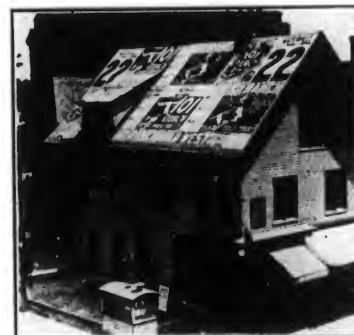
NEW ENGLAND BILLING WAR.

Waterville, June 15.

Above is illustrated a skirmish in what is one of the hottest circus billing fights the business has seen in years. In it Miller Bros.' "101 Ranch" Wild West and the Forepaugh-Sells Shows are lined up against each other.

The Millers and Eddie Arlington, of the Wild West, have gone into the fight aggressively. Besides their three regular advance cars they have three opposition brigades on the road, one in charge of W. T. Murphy, brought over from the Wallace-Hagenbeck outfit by Arlington, another in charge of C. W. McClintock, and the third directed by Joe Rosenthal. W. E. Burlock, formerly in charge of Askin & Singer's forces, is press agent back with the show. W. C. Thompson is press agent also with the show, working in advance as "story man," while J. D. Carey is contracting press agent with the No. 1 car.

The illustrations show the results of a



clash between McClintock and his brigade and Agent Choffin of the Forepaugh-Sells advance. The roof location commands a prominent spot in Waterville and is visible for five blocks. In the other the Wild West people secured a location and built a billboard which entirely "blanketed" the opposition's paper.

CAN'T SEE AUTOS.

Gil Robinson not long ago bought an auto because Mrs. Robinson was ill and he hoped the air would do her good. Gil regrets it sorely now. Day after day he sits in the southeast window of the Russell-Morgan Printing Co.'s offices in the Long Acre Building and watches the autos move smoothly up and down Broadway.

"Gee, it looks good," is the most the office staff can get out of Gil, but Gil is thinking heavy, vengeful thoughts under his hat.

Gil bought his machine three weeks ago. France Reed was appointed general manager and minister plenipotentiary to the machine, with powers to direct tours, pay repair bills and generally chaperone the institution.

The day after the purchase of the auto Gil, Mrs. Robinson, "Gyp," the dog, and Gil's granddaughter took their first ride. They went from the Robinson home in Jersey City Heights to Bergen Beach in "nothing at all," and returned in less time with the machine humming like a well-behaved dynamo. Next day France Reed did an unintentional porch-climbing stunt with the auto and it was sent to the shops for repairs. It came out last Sunday.

Monday Gil started out jubilantly. The machine went like a ring horse up the Jersey side of the Hudson toward Fort Lee. But in the thickest part of the woods it coughed twice and died, with two front wheels axle deep in the mud and the engines apparently wrecked to pieces. Gil and Mrs. Robinson walked a long distance through strange country, accompanied by the granddaughter and "Gyp."

The manager of the first garage they found looked grave, but agreed to take them home (after Gil had given the address) for \$11.50. The party climbed into the hired auto. It gave a chug, jumped three times, and Gil was before his door, having wandered to a point two blocks and a street from his home.

Tuesday morning Gil received a repair bill for the porch-climbing incident of Reed. It amounted to \$350. All that day he sat on the upholstered window seats of the Russell-Morgan office especially designed for millionaires and auto-owners, and watched the gasoline parade on Broadway. He's a game one, is Gil, for he never made a holler, and no one heard him say he'd like to see one of the smooth-running vehicles bust up.

CIRCUS FOR SALE.

Ogdensburg, N. Y., June 15.

Frank Kinney's wagon circus has come to grief in this city, after a short tour, during which the outfit met many reverses and continued unfavorable weather. When it arrived here a number of attachments were placed on the paraphernalia, including those representing claims of workmen.

The draft stock was not affected. It did not belong to Kinney, but was hired for hauls from town to town. The show started from Harmon, N. Y., Kinney's home, and only survived about ten days. No criticism attaches to Kinney. He has many friends here and is simply considered the victim of circumstances.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York.

William Courtleigh and Co., (New Act), American.

Marvelous Griffith, Fifth Avenue.
Harry Pilcer and Gertrude Vanderbilt, Fifth Avenue.

Mollie Williams and Co., Murray Hill.
The Lessoes, Brighton Theatre.
Pettman Trio, Brighton Theatre.

Paula Edwardes.

Songs.

26 Mins.; One.

Fifth Avenue.

Twenty-six minutes were taken up by Miss Edwardes at the Fifth Avenue Monday night, as she was the first to spy the two kids who rode in from Oklahoma on horseback to meet Col. Roosevelt. They were with their father, Capt. Jack Abernathy, in a stage box. Miss Edwardes attracted attention to the little boys, both under ten years, by throwing them a bouquet. They would not leave the box, however, though Paula coaxed. Between the business with the youngsters, and the very good closing song Miss Edwardes sang, she had to respond to several encores. In all Miss Edwardes sang four songs, her first two being light in lyrics and melody. With a change of costume for each number, without long waits for the changes, the former musical comedy feature presented a neat act. She is a pretty girl of the blonde type, with an excellent idea of obtaining the most there is to a selection. In the third number, a "suffragette," she has some laughable "business" with the train of her long, black, handsome gown. For the closing song, about a chorus girl, Miss Edwardes wore a pretty soubret dress, and the patter of this number as delivered by her "made" the song a big hit. In her second selection, "Good Night," although neither the lyric nor the music could bring attention to it, Miss Edwardes' "souse" for each verse was good for laughs. This is Paula Edwardes' first appearance in regular vaudeville. She diffuses geniality from an ever-pleasing personality, has a grasp on what vaudeville wants, and is the sort of a girl an audience takes to. Also, Miss Edwardes must be something of a drawing card. The Fifth Avenue Monday night held capacity for the first time noted there for a long while.

Sime.

Walter and Georgia Lawrence and Co. (1).
"Just Landed" (Comedy).

15 Mins.; One (Special Drop).
Brighton Beach Music Hall.

With a drop of the Lusitania in dock, a girl in an Irish costume is pushed on to the stage, interviewed by a customs officer, when the sketch opens. She is waiting for Callahan. Callahan is a young Irishman who, in New York, is a regular politician, and has promised to meet her upon landing. Callahan does meet her, and that is the vaudeville act. The idea is right, but the talk needs brushing up. There are songs. The act should be well liked anywhere.

Jess.

Maurice Burkhardt, formerly of Fischer and Burkhardt, opens alone on the Pantages time June 18.

Jeannette Lowrie and Co. (8).

Singing and Dancing.

17 Mins.; One and Three (House Drops).
Circle.

Miss Lowrie again comes to the front in the varieties, breaking in on the "small time" this week with a new offering. The billing calls her four girls and four boys "The Dandies." The act opens in a parlor set with the young man picturesquely draped about a card table. Immediately they go into a song. A drop descends in "one," and they sing again, this time holding "prop" telephones in their hands. The four girls are scattered through the audience and, holding telephones likewise, sing back at the boys, each girlie being illuminated by the spotlight as she warbles her few allotted bars of music. It is not until after this Miss Lowrie makes her appearance. She sings "I'm on My Way to Reno," working in a short monolog between verses. The talk deals with the Nevada divorce town. Miss Lowrie gets it over in a breezy manner. Then the girls and boys go at it again in a song and dance. A drinking number follows, Miss Lowrie in boy's clothes joining with the male quartet. The girls change to "kid" costume meanwhile and appear for a song and dance, at the finish of which the drop in "one" is lowered to about eighteen inches from the stage, and the whole eight do a dance with only their legs visible. For the finish Miss Lowrie changes to tights and joins her company in a "rag" song and dance number, the liveliest in tune of the collection. At the Circle the act was fairly received. It does not show any special novelty and drags between numbers. In the important houses it will scarcely command an interest proportionate to the salary likely to be demanded.

Rush.

Cecil Gray and Co.

"The Last Straw" (Dramatic).

36 Mins.; Full Stage.

Empire, Kilburn, London.

Whoever allowed "The Last Straw" to go into the bill at the Kilburn, certainly did so without having seen the sketch, or without knowing anything about it. For the halls and for tragic and emotional plays it is certainly "the last straw." Imagination may try for the effect of a madman raving for thirty minutes; the maniac dragging a woman about the stage by her hair. The playlet was written by the Rev. E. S. Edwards, says the program, and may have been written with an object lesson in view. If the lesson is to keep people from morphia and brandy, the author has employed a peculiar method. If the playlet were ridiculous in the main it would probably have had quite the opposite effect upon its audience. The piece is put on well enough, and Cecil Gray acts it well, but Mr. Gray is wasting time and energy in dabbling with this sort of thing, not only hopeless for the halls, but for anywhere else. At the Kilburn many left during the piece. Those that didn't remained out of curiosity. A little chap of about fourteen sitting in front of me kept his head in his arms all during the sketch.

The Dunedins, Gordon Highlanders and Three Yoscarys are the feature acts for the three Weber & Rush shows next season.

The Hanlons.

Farce.

20 Mins.; Interior.

Henderson's.

The Hanlon boys have revived scenes from "Superba" and "Fantasma." The farce is in a hotel lobby setting. Three Hanlons are in the act. The fourth man in German character is Wm. J. Hoyt. For a start in surprises, the big mirror effect, by two Hanlons dressed as clown bell-boys, does very well. In this the one in front of the "mirror" dances and makes gestures, the other in the frame following so closely that when the framed fellow stepped out there was a gasp of wonderment from the audience. A good bit that the same two do is where one becomes a ghost. The remainder is Hanlon nonsense, not too rough, and at most times funny. This act ought to fit any program; for matinees it couldn't possibly be beaten.

Jess.

Fred Karno Co.

"Annual Sports at Duddington" (Comedy).

28 Mins.; Full Stage.

Empire, Kilburn, London.

Karno has turned out what should be a winner in "The Duddington Sports." At present the act is a bit unfinished, and in places, rough, but with working should become a rip roaring comedy. It is of a field day in a country town. A list of events is made up for the Punktown athletes. Much of the comedy comes from the "rubes" in racing attire, and their various styles of going after the prizes. There are about twenty people in the company, with no one featured. The big laugh getter is a "ringer," brought down from the city by the Squire to make a clean up. The man is the saddest looking specimen of an athlete that could be imagined, and is "trimmed" in each event. But he steals the prizes, before the racing starts. What the act needs now is quickening towards the close, and a better finish. The finish is not strong enough for what goes before.

Elise Craven and Co. (2).

"Les Danes Fantastique."

16 Mins.; Full Stage.

Holborn Empire, London.

Whoever staged this new act for Elise Craven and Bert Clere may lay little claim to originality. The routine and difficult task laid out for the youngsters has been taken from the display that Pavlova and Mordkin are doing at the Palace. The same music and even the same billing matter are used. Further than this it doesn't matter, for there are probably no two dancers living who could hurt the Palace pair by using the routine, let alone these two children, whose efforts could never be termed anything more than cute. Elise is a very sweet looking little girl, who at some time in the past made a hit in a legitimate piece, after which she managed to convince the Stoll office that she was worth \$500 a week. The little one has some ability. Bert Clere, who assists, comes under the same classification, although it would be just as well to let Master Clere sleep. There is a third member, a young man who does a Russian dance with little effect. The act is not for the halls.

"The Tiger's Temple" (Operatic-Dramatic).

18 Mins.; Full Stage (Special Setting).
Fifth Avenue.

Tuesday of last week this sketch had a "try out" at the Fifth Avenue. It hadn't a chance then. But still, on last week's program another dramatic piece appeared ahead of it. This, together with a likelihood that Lester and Matt Morgan (who "present" the sketch), were willing to play a full week at the Fifth Avenue under the usual "trial," price probably accounts for "The Tiger's Temple" again appearing—and in the same position—closing the show. This week there is nothing dramatic ahead of it. The result is the same. Laying aside the boredom caused by the operatic story in a heavy score, and a light dance, all leading towards the climax, that climax, looked forward to as a thrill and a novelty, has a reverse English to it, with each side of the reverse counting against the number in its single possibility. The finale is The Great Lafayette's finish in the illusionist's "Lion's Bride." Here a tiger is the animal. Monday evening the tiger hardly nibbled at the "dummy" with meat spread over it. Had the beast torn the "dummy" to pieces in hunger, the sight would have been repellent. The setting represents an East Indian village, perhaps, though it looks like a day at the seashore. A Queen (Edith Lowe) walks out of the house on the grounds, and sees a Gypsy (Lawrence Coever). He exclaims "My Dream!" She retorts "My Vision!" Then they sing, and keep at it. A dancer appears after the Queen retires. She must have known the Gypsy before. The dancer tries a near-Salome to entice him away. He hangs around the tiger's cage. The Queen returns, and the dancer is jealous. She stabs her. Then the Gypsy binds the dancer's hands and throws her through a door to the tiger.

Sime.

Cross and Josephine.

17 Mins.; One.

Alhambra.

A singing and dancing couple, who have tried to put a comedy act together, are at the Alhambra this week in second position. Cross and Josephine make the good-looking man and woman team. The two seem very young. The man starts things by coming in behind a stage-hand, who is wheeling a trunk across the stage. The trunk is labelled "song books." Cross is the song-book boy. After an argument, the stage-hand exits and Miss Josephine enters as a scrub woman. As expected, both say they want to go on the stage. Not until then does the act commence. The girl changes in costume to a regular acting lady, and two songs are given, the act finishing with a melodramatic burlesque. There are only about two spots in this different from the others. These two real laughs, outside of a very neat dance by the two, were the only points of real merit. The ability of the couple seems to be about somewhere, but it will need something besides this act to bring it out.

Jess.

Polaire is under contract to Hammerstein's for four weeks, with an option of six more in the agreement.

Gus Sohlke's "Bama Bama Girls" (10).
"Toy Shop Pastimes" (Girl Act).
17 Mins.; Four (Special Set).
Majestic, Chicago.

Gus Sohlke first produced this act at the Star, Chicago, a few weeks ago. It was not in condition at that time to come into the Majestic, and after making some changes in the cast it was taken out of town to whip it into shape for the big time. The title suggests the story of the act and denotes its formation. Josephine Fields is the keeper of a toy shop. Harry Watson is hired as a clerk. The toys come to life after each of the principals has contributed a specialty and worked in a double, the numbers resulting. Sohlke is the accredited producer for B. C. Whitney. Those who have witnessed the various Whitney productions find that Sohlke has drawn upon his own ideas, previously introduced in the Whitney pieces, to provide the "Bama Bama Girls" with their present vehicle. The work is light in texture, mildly diverting and very "summerish" throughout. The numbers have been changed about since the act was seen at the Star, but they are still interpolated without regard to logic; a little dialog, a specialty or two and three or four innings with the girls sum up the act. Watson is featured on the program, but that's as far as he gets. When it comes to playing Miss Fields takes it away from him, and by her personal effort with marked ability brings to the act whatever value it has. The Monday afternoon audience took kindly but not enthusiastically to the turn. *Wall.*

Adonis and Dog.
7 Mins.; Three (Special Setting).
Fifth Avenue.

While "Adonis" seems a far-fetched title for this balancer billed as from Australia, he put up a rather pretty and rapid act at the Fifth Avenue Monday evening. Opening the show Adonis scored pronouncedly, due in a measure to a small dog, wearing a "diamond" collar, the dog getting in the "cute" class. The setting is green plush, on and above the stage. The man, dressed in white, wears a green skull cap on occasions. Outside of bringing himself around in various positions while hanging by one hand from a loop at the end of a green rope (let down from the flies) Adonis had nothing new to offer in his line, but works well and quickly, making a fair opening number. *Time.*

McLaughlin Brothers.
Singers and Dancers.
8 Mins.; One.
Henderson's.

The boys have purchased very good looking suits, and have proceeded to turn up about six inches around the bottom of their trousers. They sing a little and dance some. *Jess.*

Hazel Crosby.
Singing.
10 Mins.; One.
Small Time.

Hazel Crosby is one of the classiest appearing singles on the small time, and with a voice, far above the average. Miss Crosby is a pretty blonde. She sings three songs. Her costume is a plain white frock that could be worn on the street.

Wynn.

Mabelle Morgan.
Songs.
13 Mins.; One.
Brighton Beach Music Hall.

Miss Morgan is billed as a musical comedy girl, and that description fits her. She has a voice, and her third song, on the musical comedy style, brings it out. Miss Morgan also has the appearance. With these two assets she could fit into a musical comedy without any trouble. The first two songs are of the popular type, the second being the "Corsican" song which Evie Greene has been singing in England. In this Miss Morgan changes from an evening dress to a Corsican costume, following with tights, which she wears during her operatic number. While Mabelle should please in vaudeville a production will offer her many more opportunities. *Jess.*

Millar Musical Four.
Instrumental.
15 Mins.; Interior.
Henderson's.

Four boys dressed neatly have a musical act that should procure time when they find more suitable material. The four have the appearance and seemingly the right idea how to handle the brasses, strings and the xylophones, but they need life in the selections and speed in the act. The act did very well at Henderson's.

Jess.

Edna Dorman.
Singing.
8 Mins.; One.
Small Time.

Edna Dorman is a blonde with a fairly good voice but a terribly nervous disposition. For a finish Edna wears a fancy fronted garment that falls apart, showing her form in tights. Edna has a better form than voice, and with the funny contraption worn for the finish makes a passable single for the small time. *Wynn.*

Hanlon, Dean and Hanlon.
Acrobatic.
9 Mins.; Full Stage.
Henderson's.

Two hand-balancers and an innocent looking comedian compose the act. The comedy fellow might be made to join the others in the trick line, in which part of the act they succeed fairly well. Some of the balances are hard ones. No doubt with the comedian cleaned up the trio could put over a very good hand-balancing turn. *Jess.*

Echo Four.
Songs.
16 Mins.; Interior.
Small Time.

Four boys have framed up a singing act that should keep them busy all summer on the small time. The act will need some working yet for a large house specialty. The turn is bright, made so by the sensible selection of material. The boys have good voices and look well. The popular medley at the finish is a gem. *Jess.*

Emily Lytton has been engaged by Cohan & Harris for their forthcoming production of "The Aviator."

Martin Beck may not return to New York until Aug. 1.

Zello.
Strong Man.
26 Mins.; Full Stage.
Small Time.

Zello works alone, showing the usual feats of strength with a novelty at the finish, utterly ruined by his tedious process of collecting a "committee" to act as a "weight" which he lifts. He wears fleshings and a sort of bodice of black velvet. After lifting weights up to 175 pounds, and swinging them about his head, he breaks a "No. 8 chain" (announcement) by the expansion of his chest, offering to do the same with any chain sent up by a member of the audience. Then comes the "committee" business, which at the performance reviewed took close upon twelve minutes. During the coaxing of men on the stage everybody lost interest in the act. This might have been avoided by working comedy into the proceedings. Zello only made faint attempts at this. Finally ten men were assembled on the stage. They stood on a platform about three feet from the floor, supported by wooden "horses." Zello got on all fours under the loaded platform and lifted it about four inches from the supports. The feat is a good one, if not spoiled. However, in small towns, it should prove a good attraction for advertising purposes, depending upon the ingenuity of Zello or the theatre management. *Rush.*

Schilling and Co. (2).
Dramatic Sketch.
16 Mins. Interior.
Small Time.

Taking for his subject an act out of the play, "A Fool There Was," and announcing an imitation of Robert Hiliard, Schilling breaks things about in general on the stage. Although but only two in sight, a third member of the company is carried for applause, this gentleman acting as cheer leader to the rest of the audience. There were cheers when the madman had finished, as there always should be. Enough gloom is furnished. *Jess.*

Romalo and De Lano.
Balancers.
12 Mins.; Full Stage.
Small Time.

After a finished equilibristic act, the pair furnish two thrillers. The first is where one dives from a twelve foot platform onto the other fellow, who holds him to a hand-stand. The second, which winds up the act, is a roll done by the diver down a board about six inches wide on a pair of roller-skates, while standing on his head. One end of the board is rested on the platform, the other on the stage, making about a sixteen foot roll. *Jess.*

Three Onneds.
Singing and Dancing.
12 Mins.; One.
Small Time.

One of the best three-acts playing the smaller houses. Two men and a girl are the act, the men having one of the best double routines of foot work seen in a long time. The cloak worn by the girl in the opening number should be discarded for something neater. The men might also pay a little more attention to minor details of dressing. With these suggestions attended to, this act could open any big show. *Wynn.*

Emily Dood and Co. (2).
"The Awakening of Lucille" (Dramatic).
25 Mins.; Full Stage (Drawing Room).
Small Time.

There is every prospect that a few sketches like this would do well on the "small time," inasmuch as they take the place left vacant by the past and forgotten melodramas. Considered as dramatic offerings they are arrant nonsense, full of bluster and forced sentiments, but the audiences appear to enjoy them. "The Awakening of Lucille" has all the superheated emotionalism of a three act "thriller." Lucille is an adventuress. She comes to the home of her late husband's brother and tries to blackmail him for \$5,000, threatening unless he "gives up" that she will take away her five-year-old daughter, of whom the brother-in-law has become extremely fond during his guardianship. She is about to succeed with her plan, when the child herself is introduced into the proceedings. Whereupon her "mother's heart" becomes touched in a violent manner and in a very stilted scene with the child, the guardian then being out at the bank to corral the \$5,000, she decided to "go away from there" and leave the child in happy ignorance, and the guardian in possession of the coin—and the child, too. The small time audience was deeply impressed and affected by the act. *Rush.*

OUT OF TOWN.

Wolfe, Moore and Young.
Singing and Dancing.
15 Mins.; One.
Bell, Oakland, Cal.

Two exceptionally pretty and nifty dancers are the girls, and a Cohanesque fellow completes this breezy trio. The girls make three changes, the opening a neat combination of pink and green with evening capes. The second is to boy's clothes, in which they put over some clogging that would put many of the masculine gender to shame. They have trim little figures for male attire and dance in surprising unison. It is a question whether a change to pantalets or "kid" dresses for this number would be any improvement, but with the girls working alone, it is a good novelty and scored nicely on the finish. The man coming on with "He's a College Boy," the girls make a quick change to lavender linen suits for the chorus and finish. All have voices considerably above the average heard in turns of this kind. Their easy and breezy delivery, and appearance with the good routine and effective ideas noticeable throughout put the act in a class of its own. The offering starts off well and is timed to a nicety with a rattling good ensemble number for the finish. It should have no trouble in being kept busy on the bigger time. *Fountain.*

The Longworths.
Songs.
12 Mins.; Full Stage; Close in One.
Wigwam, San Francisco.

A soprano of sweet and pleasing quality and a high baritone are the combination. Both take turn about at the piano. The act is dressed quietly, the man in Tuxedo. An attempt at originality is made by injecting comedy, but straight singing only should be put over. (Continued on page 18.)

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirty-eighth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., June 14.

Dear Mike:

While I was sweepin up the stage yesterday there was a lot of boys kep throwin corn cobs in at the back door till I got mad and took a bucket of water and run thim off. When I come back there was an acter feller fussin around the stage and lookin at the ceilin, and he says to me where are your tormentors? I says durn em I just chased them all down the alley. When he got through laffin he said he meant a couple of extri side flaps to set down front near the foot lamps and he had to have them to mask in a transportation drop. I had'n't nothin of the kind in the place so I cut a couple of strips off of an old awning I used to have in front of the feed store and tacked them up on the sides. There is always a lot of tinkering to do around a theatre.

They tell me that Martin Beck owns twenty theatres, and I suppose it keeps him goin around with a hammer and saw and tacks all the time. It has been rainin here most every day lately, and the roof leaks pretty bad in spots. I don't know whether to have the roof fixed or take it off and make an air drum out of the place.

It leaks worse in the womens dressin room than any place else, and they make an awful fuss about it. One of them said if I didn't have the roof fixed she would pack her acting clothes in her trunk and give her performance in a rain coat. I borried a big umbrella off of a transfer wagon and put it up in the dressin room and bored a lot of holes in the floor to let the water run out, but that didn't suit either. She said a umbrella was bad luck, and if I didn't take it out somethin awful would happen. I took in two bad quarters at the ticket office that night, so maybe there is some superstition about it after all. I took it out any way. It aint no use tryin to suit acters.

The Stadium people didn't do so good last week and most every show some of them comes over and counts my customers, so now when any of them comes in I turn off the electrical lights so they cant see how much audience I have got.

They have W. C. Field the juggler and hat flinger for special inducement this week. He plays a game of pool and uses himself for a pocket. I got a letter which offered to send me West and Van Sicklen if I would hire them on per cen. I said if they was right good acters I would give them 2 per cent. of all the profit I made over 500 dollars. I aint heard any more about it yet.

Heilbronner and Potts that is here this week are good enough for the price. You wrote me that maybe if I kep them another week they would shade a little. I supposed that shade a little meant that they would blacken themselves up and do something comical but when I asked them about it I found it meant the price. They said the wages was shady enough now and they wouldn't take no less.

After this have all the acters do their shading the first week.

Adam Sowerguy.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Detroit, June 14.

A coal wagon drove up to a picture and vaudeville theatre the other day, and the driver jumped off, starting to carry in a large black dirty coal bag. The manager said: "Here, you, I didn't order any coal. What do you mean by bringing coal in here?" The driver answered: "This isn't coal. It's the Smear Sisters' photos. They open here next week." (Pittsburg papers please copy.)

Who do you think walked in on me yesterday? No one else but my dear friend T. Harvey Bird, of the "Solid Ivory Club," the man who asked if Abraham Lincoln was playing on the Orpheum Circuit. Mr. Bird is summering in Windsor, Canada, but comes into civilization about twice a week. He is going into vaudeville next season (thinks he is), and has laid out a beautiful route for himself (one that Theodore Roosevelt couldn't get if he took the vaudeville dip). Birdie doesn't know which side he will condescend to offer his valuable services to. Oh, before I forget, he must be the star, and nothing must go on ahead that conflicts with his act. He sings, tells jokes, dances, plays the piano and juggles. (He says he will.) I asked him what spot on the bill he wanted (thinking he'd say first). He said "fifth, about 9 and 3 o'clock." I asked him what acts could go on ahead of him, if he were going to do all that he imagines he's going to do. He said: "Acrobats, dog act, pantomime and a dramatic sketch." Leaving him I said, putting on my overcoat, "Well, I guess I'll button up and go to 'he hotel.'" Bird said: "Why do you say you will 'button up' when, as a matter of fact, you are really 'buttoning down'?" If I can keep him on my staff for a few days I will certainly pass you some laughs.

The following from "The Sketch," Portland, Ore., April 2, given to me by "The 4 Dancing Bugs," proves that I am positively right about Portland. Notice the Adam Sowerguy stuff "filler" (must have been a cigar maker):

"William Gould, a monologist, or what is termed by the critics a filler, seen at the Orpheum several weeks ago, writes a column in VARIETY, and in last week's edition I notice he gave Portland several raps, hinting on the dullness of the audiences here. If Mr. Gould would drop in, while the Cressy sketch is on, this week at the Orpheum, he would readily see his mistake, and probably blame his own stupid monolog."

My Dear Portland Critic:

Kindly send me your name, as I am confident you have all the necessary requirements to become a very successful member of the "Solid Ivory Club." This most exclusive club is eager to embrace you, and I will propose you.

I didn't see a saxophone challenge in the last two issues of VARIETY. What's the matter, boys?

To Prima Donnas: Never drink water before going on the stage. It interferes with your tumbling.

WOMAN IN VARIETY

BY THE SKIRT.

The costuming of "The Summer Widowers" is above the Shubert average. The show girls' clothes are made after one model. But the coloring is exquisite. The hats are (as usual) very ugly. One hat in white straw with supposedly a malines bow looks as if it were made of mosquito netting. Also a black hat is trimmed in some furry material to imitate feathers. Maud Lambert wore several handsome costumes. In one Miss Lambert looked good enough to drink. It was a rich wine color satin and chiffon. Irene Franklin in a dainty lace gown looked very pretty.

Nora Bayes has brought into vaudeville two of her prettiest frocks from "The Jolly Bachelors." They are the green and the black. For the "Mandy" song, Miss Bayes has chosen a prettier costume than formerly. It is a white lingerie dress, and lace hat.

Mizzie Hojas in "The Barnyard Romeo" at the American is going to be well liked in New York. With her pretty little ways and beautiful eyes, she is quite the most refreshing girl here in some time.

Stella Mayhew in a pink chiffon banded in satin and inserted in the finest of lace is looking her best at the American this week. As the goose, Miss Mayhew is very funny.

I hear that another well-known dancer of Broadway fame will enter the divorce courts soon for a separation from her husband, equally as well known.

Received a letter from Gertie Hoffman, written on board the Kronprinz Wilhelm, saying she and husband Max, were under arrest in their stateroom for ordering a "bronx" cocktail.

NEW ACTS.

(Continued from page 17.)

"Business" in "one" is the only part of that end that might be retained. It consists of the man interjecting a few lines of song dealing with the trouble he had pinning his wife's dress, she retaliating by snatching his shirt bosom away, disclosing a red chest protector, which brought the required result, after which he, snatching this away, disclosed another white shirt bosom beneath. The closing medley is well chosen, proving strong for a finish. Cutting the comedy in the first half and filling in with straight singing will strengthen the offering considerably. Fountain.

The Balalaika Boys' Band.
22 Mins.; Full Stage (Exterior).
San Francisco.

The aggregation consists of eighteen members, costumed in Russian uniforms. The repertoire runs from the classical to popular, interspersed with weird Slavonic strains that give a most pleasing charm to their selections. Two youngsters have a short national dance, performed in a creditable manner. Major Faltis, the conductor, holds considerable attention by his quiet and alert method of leading.

While not exactly eccentric, there are many little mannerisms which stamp his conducting with a distinct personality. In the brass work, the shrill, harsh notes so often prevalent among bands while playing indoors, is noticeably absent. A neat, clean appearance in costumes and instruments is presented. An insistent encore caused "The Star Spangled Banner," which brought the house standing. Fountain.

Wurnelle and Nelson.
Acrobatic-Skatorial-Musical.
12 Mins.; Two.
Sandusky Theatre, Sandusky, O.

Arnold Wurnelle and Julie Nelson have a barrel jumping and skating act that is novel. Mr. Wurnelle has some new tricks little short of marvelous, and unquestionably sensational, while Miss Nelson is a violiniste of more than ordinary ability, and was repeatedly encored.



THE TWO VIVIANES.

America's greatest sharpshooters, appearing with coss at P. G. WILLIAMS' BRONX THEATRE this week (June 13).

Wilfred Clarke has commenced rehearsals of his new sketch, "The Dear Departed," which he will present next season.

Walter Hoff Seeley, of San Francisco, the general manager of William Morris, Western (Inc.), reached New York Monday.

Maude Odell is held over for the second week at the Palace, Philadelphia. Miss Odell receives \$350 weekly for the engagement.

Clara Rogers, the cellist and formerly of "The Boston Fadettes," will shortly appear as a single musical turn.

Sam Collins is at the Manhattan Hospital on East 64th St., under treatment for his eyes. He will be there for three or four weeks.

Edward Blackstone Everett, the 24-year-old son of W. G. and Fannie Everett, died in New York a few days ago following a short illness.

FOREPAUGH-SELLS SHOW.

Despite a billing campaign that has seldom been equalled in New York and the fact that the show comes in under canvas, bringing the first top Manhattan Island has seen in two decades, the showing Monday night at Manhattan Field was far from satisfactory. The admissions were only fairly well filled toward the two centres, and the ends were blank, while the grandstand represented about 75 per cent. capacity.

The arenic performance is that of a good traveling organization, in no wise comparing with the Madison Square Garden ring shows with which the city has become familiar. It is apparent that the show has been revised and turned about considerably since the opening, for it is almost impossible to identify the various acts from the printed program. Whole displays are given in different places and numbers have been switched from one display to another.

An unsuccessful effort was made to get a good flooring down on Manhattan Field, made soft and muddy by heavy rains last week. Straw was laid in the main entrance and menagerie tent, but even then the footing was very soft. Thin layers of sawdust had been strewn in the rings, but for the most part the grass was the natural flooring. The riders took no chances in the poor going during the hippodrome races, reserving the sprints for the straight run to the goal and taking the bad turns slowly.

The side shows are pretty well featured. The tents are arranged to the right of the entrance at Eighth Avenue where a wooden runway leads to the "Big Show" and before and after the performance there is a vast amount of bally-hoing for the attractions, chief among which seems to be a midget. This is in line with the purpose of the proprietors to give New York a "regular small town show under canvas."

The Grand Entry is rather a "good flash" of color affair. A long siege of rainy weather has made the top dingy and taken some of the glitter from the paraphernalia. Riders and a wagon or two enter from the dressing room side of the top opposite the grand stand and in line with the centre ring. This division scarcely stretched half way around the hippodrome track. The rest of the Grand Tournamen^t was made up of animals from the menagerie, and made almost a complete circle of the track.

The show is uncommonly well provided with elephants. Besides the two herds of five each working in the end rings, there is a trio in the centre doing excellently with a combination act in which half a dozen dogs play an important part. The combination made for novelty and interest.

The arenic exhibition is notably without big features. From start to finish there is nothing approaching a startler. There is no act that could be characterized as bad and nothing that is novel enough to cause talk. The show is just an old-fashioned circus made up of capable performers in familiar tricks.

The clowns develop nothing worth special mention. One made capital out of the Halley's comet talk by converting the old "butterfly" device, and another succeeded in securing laughs out of the lone prize-fight pantomime used in the Barnum-Bailey Show at the Garden lately. The

pantomime is not at all badly done.

A double seal act—five animals working trick-for-trick—on the two stages constituted a good standard number in charge of Capt. Webb and Fred Huling. Many acts "doubled" and the program was greatly padded.

The wire-walking display featured the Alpine Family—three girls and two men—showing an excellent feature in a sort of two-high, in which two girls supported across their shoulders a stand and upon which balanced the third girl as the understanders walked across the thread. In Ring No. 3 a trio of girls made a brilliant appearance in short dresses of silver spangles. The acrobatic display passed away without starting anything; a group of young girls in Ring No. 3 who could not be identified from the program caught a good deal of attention, and a man-and-woman team occupied Stage No. 2 in an excellent exhibition.

Probably only the equestrian director who did not have to depend upon the confused program knew who the others were.

A fair horse display was worked by Dan Curtis who had the whole arena to himself. Three graduated, circular platforms were placed in the centre of the middle ring. Curtis took a position on top mounted upon a cream horse, and fifty or more horses were shoed into the ring, running in opposite directions, and a ring of tiny Shetlands galloping around on the ring bank. This display, which took a long time to work up, drew down one of the most enthusiastic outbursts of the evening.

The show starts about 8:20 and closes exactly at 10:30. Every evidence is given that it has been cut down, for where five numbers are frequently billed for one display, only two or three appear. After the main show there is a concert, twice announced during the performance.

Display No. 3 actually was placed No. 9. In it are the trapeze numbers, a good assortment, with the Kimball Sisters and the Alvarez given centre position. The Sisters finish with a long drop, break-away swing that won attention, and the Alvarez (man and woman) did a series of balancing on the traps that disclosed several startling novelties. The Two Franks and Aerial Fosters, together with several small "made up" acts filled in the display, a frame-up rather above the ordinary.

The show has practically no aerial material. The Three Alvos, apparently the troupe of "Shorts" Alvo remade, and a comedy bar act called the Ellet Trio are comedy triple bar turns and work trick for trick over the two stages, making a display in themselves. These two, the trapeze display and three aerial teeth acts which made the feature at the close, were the only up-in-the-air material in the show.

Most of the salary list appears to be used for riders. In this division the show is particularly well provided. The principal riders include John Rooney and Oscar Lowande, Marie Meers, Mamie Lowande and Carrie Rooney.

Lowande is the star of the aggregation. He is a brilliant rider, making nothing of his somersaults. He did five in a row Monday night without a falter or miss. William Melrose occupied Ring 3 during this display, but did not attempt a somersault and attracted little attention. Bad footing probably accounted for this. In the

(Continued on page 24.)

FIFTH AVENUE.

By shifting Permane Brothers from "No. 8" to "No. 4" on the Fifth Avenue program, and having Melville and Higgins take the "next-to-closing" spot, after a bill of singing, talking and dancing, the management had the show running fast all the way until the finish. Then "The Tiger's Temple" (New Acts) gave the evening's entertainment a bad dent, also spoiling any favorable impression created.

For position Mae Melville and Robert Higgins did as well as any other act, with their own peculiar style of nonsense, but Tom Waters, two numbers ahead of them, lugged off an awfully big hit with his pianolog. Without having anything sensational after dissection, Waters is one of those singing-talking-comedians who "gets to them" and keeps there. He filled in encore after encore with something. Just why Mr. Waters affects an Irish make-up doesn't make itself felt. Perhaps because he believes that is as good if not better than any other he could hit upon.

Waters, with Paula Edwardes (New Acts) grabbed off a lot of applause for themselves which was intended for the Abernathy boys, who rode into New York from Oklahoma. Waters sang a hurry-up parody on them to the air of "Pony Boy." Yes, indeed, it was a riot. Then Waters gave another encore for himself. The kids were in a box.

Starting at 8:27, the program, with one more act than usual (nine in all), was over at 10:43, which bespeaks speed. Miss Edwardes is the head-liner and appeared "No. 4" to a capacity house. The billing for her reads "Joyous return to vaudeville." It sounded as antique and foolish on the program as some of the other captions, all evidently written by the management. For Hawthorne and Burt, it was "The Sure Fire Hits." Hayward and Hayward had to bear "Here's a Big Laugh." Melville and Higgins were entitled "Vaudeville's Most Eccentric Comedians." Almost, one could send a messenger boy for a Fifth Avenue program and then stay at home to read it, it is so completely descriptive of what may be expected.

The new act "Military Tactics," put on by Hawthorne and Burt for the matinee, did not appear in the evening, the couple going back to the old turn. Adonis and Dog (New Acts) opened the show.

"Holding Out," an act of the stage, with several "props" and much "business," all for comedy, was well enough played by Hayward and Hayward, winning many laughs. The little sketch is placed in a room at an actors' boarding house. There is a moment of pathos, broken off by the biggest laugh, and a natural "scrap" between husband and wife, who are awaiting a vaudeville engagement, with a joint capital of fifteen cents.

"The Geishas" gave their actless act, and the Brothers Permane gave theirs.

The Misses Mae Melville and Florence Moore (Montgomery and Moore) are each employing the same small portion of inconsequential dialog. If both should appear upon the same circuits, they might decide who should solely use it. *Sime.*

"Snapper" Garrison, the ex-jockey, plays Shea's, Buffalo, next week.

AMERICAN ROOF.

Monday night the majority of the audience on the American Roof reached there in time to catch the second half of the show. They dropped in all through the first part, doing their best to make it as dull and draggy as possible, which they successfully accomplished. Of the first half but three acts made any impression, while others left without even an invitation to return for a nod.

"The Barnyard Rocco" has been cut to a little over fifty minutes. The piece now is in perfect shape. Adelaide, who replaced Gertrude Van Dyck as "The Mouse," made the hit of the whole works, even eclipsing Mizzi Hajos. Adelaide also offered her dancing specialty with J. J. Hughes, which cornered a large portion of applause, but Adelaide alone, was the real hit of the barnyard. A classier "Mouse" couldn't have been selected, and the toe dancer was in a large measure responsible for the success of the piece. Up to her appearance, it hadn't started anything. The Boganny Troupe, as monkeys, went through their act near the finish and speeded up the action. The material is all of the brightest and everyone seemed satisfied they had received their money's worth. The vivisectioners have turned out quite a classy little batam, and the piece should be good for a long run.

Barnold's Animal Actors unquestionably secured all honors for the first part, although Lamberti gave the canines a hard run. The latter closing the first part, had things all his own way, with the distinction of being the only act on the bill that worked to a full house. Lamberti clings close to the classics, all right for those who like it, but a little "rag" sandwiched in between would probably bring results that would surprise the impersonator.

Maria Lo's "Dresden China Tableaux," in third position, failed to arouse the crowd, six out of eight of the curtain calls being forced on a decidedly quiet house. The posers do not remain motionless, wobbling continually while posing. Miss Lo may have performed before all the crowned heads of Europe, but the bald heads of America were all born in Missouri.

Jack Hawkins, the college jumper, opened the show, an impossible spot on the Roof for any act Monday night. Hawkins might have been provided with a better set. One doesn't generally find different college flags strung around a forest.


Cartmell and Harris should have been afforded a better spot than second, if possible. They have a capital act for upstairs, if given the chance to properly present it. Fred Niblo, following the dogs, "cleaned up" with his rapid fire monolog, once started. Niblo bunched his talk nicely at the opening. Once he had them laughing, he kept them at it, scoring a safe hit.

Stella Mayhew, in light brown, labored hard and perspired more so, but couldn't wake her audience up to the laughing point. Miss Mayhew has some good stuff, but it escaped through the ventilators that night. She refused to come back, once off.

After the "chicken fest" a reel of pictures showing Jim Jeffries at work on his ranch was shown. *Wynn.*


CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.



CHICAGO

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MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. M. A.; Monday rehearsal 9).—The Monday afternoon audience had no sooner seated than people began walking out, and by two and fours the exodus continued all through the show. It was not until the end of "Mrs. Bunner's Bun," the sketch presented by Elite Proctor Otis, third from last on the bill, that a real, good, wholesome and unanimous outburst of approving applause was sent forth—and at that the noise was far from a riot. There were many noteworthy things to consider in the entertainment as a whole. Foremost comes the credit which goes to three mites of femininity—Edith Haney, Josephine Fields and Marguerite Haney, the last mentioned two working along practically the same lines. Edith Haney was the first person in weeks to secure a recall in third position on the bill. There was not a quarter of a houseful to witness her act, but her four songs won so much appreciation that an insistent demand for her to acknowledge the corn of cleverness brought her out for a bow. She would have been a vast help to matters if she had been switched with John W. Ransome, who, four numbers further down on the bill, passed away in silence. Miss Fields, on personality and performance, carried the "Balma Girl" (New York) position with what may be said to be a flourish. Marguerite Haney did a like service for the girls and two Englishmen employed in "The Leading Lady." Marguerite was a flash of gaily and brightness in an atmosphere of drag and drawl which enveloped the performance, and hung over the sketch she was in. Still a fourth girl, Kathleen Clifford, was conspicuous for cleverness in the melange of sketches, girl acts and singles, which dragged the afternoon away. While her male types are all evolved from the same mould, her artistic handling of the similarities made them each one entertaining, and her introduction to Chicagoans was accomplished with attendant success which must have gratified her. Turning to the boys, Roy Barnes comes in an easy winner of the blue ribbon. Barnes made the Barnes and Crawford interlude an early promise of good cheer with witty patter and bright nonsense. Campbell and McDonald opened the show with folk songs, dances and native costuming. Byers and Hermann were in "Is" position with their acrobatic, pantomimic and grotesque scenic offering. The man who does the contortions, bendings and splitting performs in a manner little short of marvellous—he seems absolutely suppleless. Harry Atkins, sandwiched between two sketches, revealed the hall marks of artistic cleverness to such a degree that the applause of the afternoon, for a single entertainer, was his well deserved portion of the sparsely distributed favors. His imitations are wonderfully well done. Billy Gaston and Isabel D'Armond had a hard row to hoe. So much of the same style of work which they presented had been seen all through the show that they were up against it in trying to trip patter, dance and the footstep. While there was not uproarious applause on the rebound, they would undoubtedly have made a healthy clean-up had they been released from their handicap. The Four Cliftons closed the show, taking the stage at 5:30, to put a period to as draggy an afternoon as patrons of the Majestic have known in many weeks.

AMERICAN (William Morris, mgr. and agent).—A capacity audience attended Monday evening, although not the crowd that generally holds sway. This may be accounted for by the holding over of five acts. Campbell and Brady, opening, pulled down quite a big score. Clever juggling and a dancing finish sent them along easily. Twin City Quartet, of near appearance but short on harmony, through the tenor's high voice drowning the others, may be heard from when this is looked after. Nick Long and Idealene Cotton scored a hit with the dramatic sketch, "The Banker and the Thief." Claisie Curlette didn't find it difficult to bring the audience back into a laughing humor. Arizona Joe gave a glimpse of prairie life, with his dashing cowboy doing thing is real live western fashion. Genaro and Bailey opened after intermission, usually a "tough spot," but cleverness downed this and won. William Courtleigh and Co., in "Winning a Pippin," were the real comedy makers of the night, getting many laughs from Courtleigh's German and French characters. The players Richard Carle's popularity netted him applause at his entrance. His opening song started him on his way for the clean-up which followed, and his several funny stories pleased immensely. The Four Magnanias gave forth musical melodies and proved very interesting.

FOLLY (John A. Fenney, mgr.).—The upper-helmer stock enterprise sails under the title of the "Broadway Belles" this week. The principals came over from Cleveland, while those which have been employed by entertaining Folly patrons for the past fortnight moved over to Detroit. The chorus remained to help the new leaders along. Monday evening there was a sparsely settled house to witness the show; perhaps the warm weather reduced the attendance, perhaps not. First part, olio and afterpiece furnish poor excuse for entertainment. Mae Taylor was the only exception to the otherwise unanimous count of indifference. A "nigger act," with chorus numbers interspersed, constitutes the first part and the afterpiece is "Dutch justice," with more chorus numbers. The olio employed Rosalie, in songs;

Clyde J. Bates and Lew Fein, songs and talk; Mae Taylor, in songs; and Wiley, Ferris and Co. In all they could use of Tom Nawn's old act. Word for word the old laugh maker was told out, but he did so wretchedly it counted for nothing. Miss Taylor was the bright spot in the olio, and leading a number in the afterpiece she again helped make the entertainment pass. The show was clean in dialog and "business"—about the only virtue. The costuming, except in Miss Taylor's case, was plain to a degree, and never attractive. Summer "has come," and on this week's showing the stock will not long wait the heat.

WILSON (Jones & Schaefer, mgrs.; agent, Frank Q. Doyle).—To observe these audiences is along worth the eight-mile ride. Wednesday night last week they threw in a corking good show to boot. The best class of Chicago's employed live in this neighborhood. They take their amusement faithfully and wholesomely. They men sit together, talking about the cashier in the restaurant downtown where they eat lunch. The wives sit together and pan their neighbors. Once in a while a lone married couple leaves the scene; the husband with a look of "thank-goodness-I'm-downtown-all-day," while the wife, appearing to have a grouse against the carpet sweeper, tells him the household news. Then there are scores of couples who think they wish they were married, the young men with all their salaries on their back and the girls with the slack in their fathers' bank roll doing up in puffs on the back of their head. It's a great audience for actors to work to; they laugh and applaud to relieve the several strains. The booking showed bad judgment, for of the five acts three were singing acts hand running, and two presented instrumental features. To set for Albert's Bears and the musical machine was the Three Lyses offered clever musical turn before the films were turned on. The backstage comedian seems prone to drag his work too much. A shortening of the act would benefit the result; but laughter and applause in abundance were their deserved reward. The Hawaiian Quartet opened with songs and guitar playing, and Abbott and Albe had a sketch offering which had vocal features as its most entertaining part. When the vaudeville doctor orders Dorothy Vaughan there can be no substitution, for her individuality and method are apart from other singing turns in "one." She ran away with the show, each song building up until in her "laughing" number she started a riot of applause and laughter rarely witnessed in these houses.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—The first half bill last week held Della Stacy and Co., headline. Wednesday night the house was packed for the first show, indicating that Della's Burma dances held a potent influence over transients and residents around Madison and Halsted. Opening the show, Lancaster Hayward and Lancaster were seen in a diverting act; Lyall and Raeburn presented "The Girl and the Governor," and Walters and West were heard in song and talk. Miss Stacy carries two special drops for her act, an opening plush, and scene for the close in which she introduces the "Burma" dance in bare feet. This close is led up to by the man in her act who sings "On the Road to Mandalay." He has a fine voice and excellent appearance, and is conspicuously helpful in bringing success to Della's specialty. "Silver Threads Among the Gold" is used as an opener and introduced the twin to an immediate hit. In her sole number Miss Stacy dresses in blue tights, presenting a stunning picture; in fact her dress is a masterpiece distinguishing the entire throughout. The dance itself is executed with grace and skill, devoid of any objectionable feature, unless bare feet and ankles might give offense to the prudens. There is no suggestiveness, and that counts high in the score.

KEDZIE (Wm. B. Malcolm, mgr.; agent, W. V. M. A.).—Harrington, Mildred and Lester opened the show Thursday night, and their specialty won applause. The girl, who does finger whistling, draws her contribution to greater lengths than good judgment warrants. She might better reverse things, and cut her encore short by whistling fewer choruses of popular songs. The man gets some real laughs out of his piano playing. There are not many men, however, who would care to don his closing make-up even to gain more laughs than he does. There is a lot of talent centered in the act, but it seems to be misapplied. John P. Reed has a comedy way of saying and singing things which pleased, and his topical verses brought him several recalls and demand for more. Mr. and Mrs. Nell Litchfield are still "Down at Brook Farm," where they have been since the close of the variety John Neff and Carlie Starr showed the class of the bill, their novel scenic backing and original manner of putting over a bunch of nonsense winning applause as they passed along, and for a wind-up Neff's prance-dancing was a riot. Pink's Mules terminated the proceedings. Capacity business.

CIRCLE (Balabon Bros., mgrs.; agent, W. V. M. A.).—Joseph Callahan's protean work was a conspicuous example of artistic wit in the bill, which held attention during the latter

days of the last week. Douglas and Douglas opened with acrobatics; Davis and Walker laid principal claim to attention through the man's dancing; and the Bison City Quartet closed the show.

REPUBLO (Charles Koester, mgr.; agent, S. C.).—Last week's bill attracted attention. Onetta, classic dancer, did well; Miller and Lyndale, well received; Surasal and Rasal, started the laughing spell of the evening. Miss Rasal as the job hunting soubret plays splendidly. Mr. Surasal's piano playing kept the audience interested. Bernard and Orth made them laugh. Maxwell and Dudley, classical singing and good comedy, did well; would have gone much better in an early position.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—The latter part of last week good attendance. Gus Henderson's funny tactics on a bounding rope brought him applause. May Evans, imitations, well received; Long and Cotton, hit of show; Gus Bruno, shouts of laughter for his well delivered monolog; Orpheus Comedy Four.

FOREST PARK.—An hour's ride from the city is situated among the farms and fields. The resort held a light Sunday night crowd. The long ride from the city affects business. The park is well laid out, but badly neglected, the entrance being in need of more electric. An electric fountain, situated a few yards from the entrance, seems to have lost its power of attraction, and looks like a gloomy mist against a bright background. A miniature railroad running directly across the new In Pneumatic Tube Railroad, runs by compressed air. It is on the style of a subway and runs around the park. Among the other rides are "Leap the Dips," "Shoot the Chutes," "Steeple Chase," up amongst the leaders. Picture theatres are plentiful, and one vaudeville theatre (10-15) playing five acts in conjunction with pictures. A big swimming pool was thrown open 12. Seats are around it; 10 cents is charged for spectators. The park is handicapped through being situated beside a cemetery. When the fun seekers reach this section they don't remain long. "Leap the Dips" course lays right along the graveyard border. "Merry Widow Whirl" remains idle. Open air concerts are given by Sirignano Band, and a sawing card.

SITTNER'S (Paul Sittner, mgr.; agent, S. C.).—Mr. and Mrs. Johnny Sittner opened the second show Saturday night and pleased the crowded house with a character change sketch, which had vocal offering chiefly to commend it. The O'Brien Troupe, five men and a girl, closed the show with acrobatic demonstrations, which deserved the liberal applause received. On second act a girl with machine made and a foot-dresser, young chick who has a cheerful way of doing a nonsense turn comprised the make-up and interlude of the Dohertys, one of the successes of the bill falling their way. Rafayette's Dogs, marvellously well trained, astonished beholders, and the Knickerbocker Comedy Quartet passed fairly well with a fair act. The girls got a lot of comedy, and the pictures. Summed up and averaged, the whole bill proved ample recompense for climbing two flights of stairs (three to the balcony) at 10-20 per climb.

GARFIELD (Robert Wassman, mgr.; agent, Frank Q. Doyle).—Opening Robert Fosh, flashy musical turn that won favor. Samuels and Chetters, singing with talking. Barry and Johnson, in "Field for Rabson," some good comedy, and scored big hit, headlining. Orphans' Quartet sang their way into favor. Parent and Barrett, in "Lem and His Sweetheart," well appreciated.

FRANKLIN (Earl J. Cox, agent).—Four acts and a picture machine made it a struggle for patrons to get value in this era of pretty good 10-20 vaudeville hereabouts. The attendance was large last Friday night, hang-overs from the first show merging into the crowds which saw the second performance. Hugel and Quinn, songs, acrobatics and dancing; May Calder, songs; Ed Delaney and Co., and Warfield and Campbell (colorful) furnished the show. The sketch, offered by Delaney and Co. occupied the most time, and is worthy of consideration principally because it was the only act worth saying anything about at all.

BANNER (F. C. Smalley, mgr.; agent, William Morris).—Under good management this house is becoming popular. Quite an attractive feature the last half of the week. Royal Minstrel Four, went nicely, opening. McCormack and Wallace, ventriloquist, scored heavily; Grenton and Cane in a dramatic sketch, very good number; Watson and Dwyer, many laughs; the Lombards, gymnasts, accomplished hard tricks easily.

CRYSTAL (Schaefer Bros., mgrs.; agent, Frank Q. Doyle).—Good attendance for closing show last Friday evening. Emelle Troupe, clever bicycle riders; Beeson and Harris, singing and dancing, well liked. Douglas A. Flint and Co., in "The Mixers," hit bit of bill.—They were a bit hampered by the small stage. Orphenum Comedy Four, applause winners; Lawrence Crane, musician, clever tricks.

The Julian and Crystal close for the season 18.

Nell O'Brien closed his vaudeville tour at the Majestic Sunday.

Searl and Violet Allen were divorced in Judge Pettit's court last week.

White City has given the freedom of its gates and concessions to White Rats for Friday, 17.

The Rex and Elite theatres have cut out vaudeville and will give only pictures for the summer.

Reported here that "High Life in Jail" will be extended into a three-act comedy to be called "The Rest Cure."

Ollie Young and April, having finished their

bookings in this vicinity, left for Louisville Saturday last to start park bookings.

Innes and Ryan secured a judgment through Adolph Marks for the miscarriage of their baggage by the Lake Shore road recently.

Archie Onri and Co. start an eight weeks' tour of Jake Wells Circuit 20, booked by Jake Stern. They have the full inter-State time to immediately follow.

Lon Auger, it is authentically reported, and Sophie Bernard, both members of "The Gay Hussar," which closed Saturday night at the Chicago Opera House, are to marry.

Rosalie Muckenfuss went south with the heat wave, and is spending this week with her inter-State Circuit clients in Nashville, Knoxville and Chattanooga, where it may be cool.

Chilolo, a loop-the-loop rider, was injured at Luna Park last Thursday night when the mechanism refused to work. He was taken to a local hospital, where he is at this writing still confined.

Ruth Marlott, of Morville and Marlott, has taken up her residence with her mother, in Chicago, in anticipation of the advent of an heir. Mr. Morville will be kept out of mischief meanwhile by an act which he will do with Chuck Melvin.

"Baby Mine," with Margaret Clarke and Otis Harlan, seems to have struck the popular fancy. The Princess stated in its Sunday ad, that seats for the farce could now be secured for every holiday until Christmas; but it was cool when the ad was written.

When "The Gay Hussar" closed Saturday night at the Chicago Opera House, Florence Reid and Frederick Santley, two of the principals, turned to vaudeville, and will open at the Majestic, Milwaukee, 20, coming to the Majestic here 27.

Ben Bornstein, who looks after Harry Von Tilzer's interests in Chicago, has gone to New York to travel Main Street for a few evenings before going to the Blue Mountains for his summer vacation. He will return to the Saratoga about the first of August.

John J. Murdock landed in Chicago last Saturday and hid away at his home in Highland Park. When seen at the Majestic Monday afternoon he said there was no further importance to be attached to his trip home than the fact that he needed a rest and thought he had earned it.

Heard on a trolley: "I see Richard Carle is in vaudeville now," said one chap to his companion. "Yes; and say he gets a good bit of money. Morris advertises that he is a \$3,000 act," was the reply. Said the first man: "You read it wrong; that's the name of his sketch."

"The Carnival of Roses," which came west with eight weeks' bookings, chopped off the last four after the Majestic engagement last week, on account of a disagreement as to recompense, and went to New York. The act sails for London about the first of July to open at the Palace.

E. F. Churchill is back from a business trip to his former home in Kansas City, where he perfected an automobile deal which may take him permanently from show business if his maturing plans reach fruition. He goes to New York soon, to remain in the east until about the first of August.

The Pekin Theatre violated the fire ordinance last week, by placing extra chairs in the aisles. As a consequence the house was closed by the chief theatre inspector, and satisfactory assurance must be given that the offence will not be repeated; otherwise it will not be reopened under its present management.

Victor Moore will be launched as a star in the Hauerbach-Hoschma musical comedy, "The Girl and the Doctor," at the opening of the Cort's regular Sept. 4. Meanwhile Frazer & Lederer will present Richard Carle in "Jumping Jupiter" on July 18. Mr. Lederer left for New York Tuesday to engage the players for Carle's support.

The amount of damage was not at all in proportion to the excitement which followed a fire in a basement of Euson's Theatre early Friday morning last. Guests of the Hotel Richmond, next door, were aroused by the night clerk and an impromptu dance le robe de nuit was staged without police interference. Nobody hurt; just scared.

W. S. Butterfield made about his last trip of the season to Chicago last week, as a majority of his theatres in Michigan are closed or will soon be closed. He has renewed his arrangement with Daniel Lynch, owner of the Garrick, Grand Rapids, and will continue dramatic stock in that theatre as hereafter. Mr. Butterfield recently branched into the painted sign business, forming a corporation which will extend its operations throughout Michigan.

When "The Girl in the Kimona" is produced at the Ziegfeld, 25, the acting company will include Carl King, Arthur Hull, Sarah Marion, Louise Kelso, Arline Bolling, Dom MacMillen, Carl Winterhoff, Dorothy Maynard, Camille D'Arcey, Dale Fuller and Margaret Hall. The position of representative for this theatre has been vacated by John T. Prince, Jr.; he is filling his old position, temporarily, as Chicago representative of an eastern weekly.

Rumor had it, locally, that two people had been drowned in Utah last week, supposed to be Barnes and Crawford, vaudeville artists. The newspaper scouted around the Majestic Saturday hoping to confirm the rumor. While one of the reporters were on the third floor, Barnes and Crawford were in the crowd in the report to Chas. Beebler that they had completed the Or-

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LA GAI AND ST. ELIA

IN

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pheum and were bound for New York to sail 28 for London, where they are booked at the Tivoli to open their English tour.

Emil Fox is working his dog at the Kedzie this week under great mental and nervous strain. He is trying to find a name for the eight-pound boy which joined the Fox and Foxie act at an early hour last Wednesday morning, alighting from the "Stork Special" which passed through Chicago, distributing gifts to the lucky ones that day. He wants a name which will fit well with Fox and Foxie, and will give three acres and a pair of kings to the man who will slip him the right suggestion. Mrs. Fox don't care what the boy is called, as long as he grows up to be an actor.

Tim McMahon will produce his new act, "Southern Pastimes," at the Julian. Rehearsals have been going on for the past week, under the direction of "Doc" Quigley, who may stay with the act when it opens. 27. Winnipeg, for a tour of the S.-C. time. Red Griffith, the Four Dancing Boys, Johnny Murphy, Berrell Franklin and Joe Dunlevy will be members of the company. McMahon and Chappelle close their vaudeville season at the Apollo this week, going to the farm to vegetate this summer while McMahon's Pullman Porter Maids, "The International Girls" and "Southern Pastimes" entertain.

Klingston and Thomas have arrived in Chicago after more than a year spent in Pacific Coast vaudeville. They soon begin a series of bookings in this vicinity. Hidden Van Buren, principal boy of "The Buccaneers," is spending her vacation yachting and bathing in Bay St. Louis, Miss. Norton and Russell, protean entertainers, are going to change their act. Each will present a character change turn booked on the same bill, instead of working together as heretofore. Manley and Sterling write from Houston that they have closed their Inter-State tour and are preparing a new act for next season.

Grace Wilson has finished her W. V. M. A. bookings and has settled down at home here to take things easy this summer. Sol and Leslie Berns have booked their single turns on the same bills for a tour of the Jake Wells house, through Jake Sternad, Maxwell and Dudley have gone hence to the S.-C. time, after resting for a fortnight in Chicago. Marie Laurent left for Kansas City last Saturday to start a summer tour of the Morris parks. Green and Parker, having finished the Churchill time, will play some of the Morris routings. Cordua and Maude, Zamora Family, Margot Twins, Caron and Herbert, Bedini Family, Seven Belford, and Herscov's Stallions have been booked for the Oklahoma, Louisiana, Minnesota, Iowa and Indiana State fairs to give the free vaudeville features this fall.

Wells and Sells break in a new act at Sterling, Ill., this week. Walter Stanton left for New York Tuesday, under an arrangement with the Morris people to either present his giant rooster act in vaudeville or to be used in "A Barnyard Romeo" on the American Roof. Gray and Peters left for Fargo Wednesday to split the week, on their jump to Winnipeg, where they open the S.-C. time, July 20. Weisner and Dean have finished six weeks of Coner Holmes' time, and will play a few weeks in local vaudeville. The Bimbos have gone to Appleton, Wis., where they will spend the summer on their houseboat. Harry and

Kate Jackson came in from the East Tuesday with their eye on local vaudeville. LeRoy and Cahill passed last week from Kansas City to Detroit, stopping in town long enough to assure us that Jake Sternad is a good booker.

HAYMARKET (Wm. Newkirk, mgr.; agent, W. V. M. A.).—J. T. Cowley, in opening position, fared well. His singing and dancing went over nicely, but his talking is a bit drab and should be brightened up. Carroll and Brevoort, in a comedy sketch, were well received. Flo Adler's singing made her the hit of the show. Karrell, magical, big, closing. H. R. LA SALLE (Schlesinger Bros., mgrs.; agents, S.-C.—Sirrenie, Elaine Von Thiele, Alice May Sullivan, Wolf and Lee, Bailey and Bailey, the Carters, May Hutton.

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—Tim McMahon and Edith Chappel, Chinese Johnny Williams, Lyall, Raeburn and Co., Samuels and Chester, Mack and Mack, Nixon La Salle, Starr and Rogers, Watson Sisters, Madeen and Nugent.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—Raffayette's Dogs, Tom and Stacia Moore, Eugene Ray, J. H. Dalton and Herbert and Germaine.

LYCEUM (Fred Lennick, mgr.; agent, Frank Q. Doyle).—Walter McCullough and Co., J. M. Sherry, Abbot and Alha, Lawrence Crane, Tony and Rawlston, Orphans Quartet.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, William Morris).—Orpheum Comedy Four, Elsie Cress and Co., Bobby Ten Horn, Bessie Leonard, Miller and Templeton, Dulto Freese and Co., Evan Evans, Dorothy Lamb and Co., Summers and Otto.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Saad Dabbud Arabs, Colby and May, Evan Evans, Bettie Boesch, Willie Hale and Bro. Sisters, De Vay, Orpheum Comedy Four, SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Consul, Stuart Collins and Banjo Girls, Gertrude Dean Forbes and Co., Bernard and Orth.

LINDEN (C. M. Hatch, mgr.; agent, William Morris).—Willie Hale and Bro., Matthews and Rannon, Marie Clarke, McCormick and Wallace, Gus Bruno, Summers and Otto.

CRYSTAL (Frank Schneider, mgr.; agent, Frank Q. Doyle).—Georgia Campers, Arcadia, Three Lyres, Warren Hatch and Co., Fries and Mack, others.

BANNER (F. C. Smalley, mgr.; agent, William Morris).—Newbarr and Margraff, Two Mascottes, Dorothy Lamb and Co., Gus Bruno, Martin's Band, Jones, Miller and Templeton, Bettie Boesch, Idolen Sisters, Fred Helder, Joe Bannister and Co.

KEDZIE (Wm. B. Malcolm, mgr.; agent, W. V. M. A.).—Boys in Blue, Ethel May (full week), Herras Family, Steedley and Edwards, Fox and Foxie, Sisters McConnell, Columbia quartet, Eddie Mack and Dot Williams, Edny Bros. and Co.

FOSTER (Geo. B. LeVee, mgr.; agent, W. V. M. A.).—Boys in Blue, Alice Berry, Frint, George and Co., Jack Van Epp, Chyro, Ten Dark Knights, Nelson and Davis, Bloom and Arkin, Rembrandt, Arthur Barrett.

TREVETTE (S. W. Quinn, mgr.; agent, W. V. M. A.).—Ten Dark Knights, Edward De Gray and Co., Rembrandt, Lydell and Butterworth, Blanche Irwin, Gordon City Trio, Reiff, Clayton and Reiff, John A. West, Mr. and Mrs. Jack Wyatt, Sherman and McKee.

SAN FRANCISCO

By **LESTER J. FOUNTAIN**,

VARIETY'S Western Office,

908 Market Street.

ORPHEUM (Martha Beck, gen. mgr.; agent direct).—Vesta Victoria continues to be the big drawing card here, the advance sale being large. The new arrivals make a poor showing, the hold-overs being the mainstay of the bill. If Franklin and Standards, billed as the living rubber balls, show good work now and then. A drawback is the men's appearance, which is very untidy. On the other hand, the women's good appearance seems to offset this not a little. Hal Merritt, presenting "The College Boy from Ins-which," opens rather slowly, but gets away nicely at the finish. Lyons and Yocco (held over) gave the show its real start and landed a hit. Hammond and Atwell (also held over) closed the first part, and held that position down in great shape. Paul Spadoni, another of last week's acts, opened the second part, getting away big, comedy being the reason. Vesta Victoria made her act a riot after she had finished her "Model" song. The

Theatrical Gowns and Costumes—MRS. J. JACOBS, formerly of 6th St., now at 1080 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

audience insisted on more and Miss Victoria then flashed her Chantecler number, in which the artist uses a chorus dressed as roosters and hens. Warren and Blanchard were thoroughly enjoyed, and Grigolati's Aerial Ballet was appreciated.

WIGWAM (Sam Harris, mgr.; agent, S.-C.).—The Longworths, singing, greatly appreciated. Smith and Arado show only an ordinary act. Lew Welch and Co. scored immediate success. Musical Lowe would do better with his xylophone act if he used card announcements. With a bunch of red fire at the finish he scored. Carmen and Browning, singing, were well liked. A black drop would help the Balloon Girl a good deal, though the act did splendidly here.

AMERICAN (James Pilling, mgr.; agent, S.-C.).—La Toska, the juggler, shows some very clever work. Montague and Co. in "His Master's Voice," scored, the sociolistic theme getting to the audience here right off the jump. Sandy Roth, a character singer, was well rewarded. George Diero, an accordionist, scored a solid hit. Jim Post Musical Comedy Co., closed the show.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Boutin and Tillson, "A Yard of Music," opened the show and made a hit. The bells in the audience and the big novelty finish scored heavily. Bessie and Bacon scored, Bessie being a local favorite. Jeaneette Dupree put one over. The act went well through the patter, closing strong. Loro and Payne shared the honors with Miss Dupree in their acrobatic act, going very big. Solar and Rogers had things their own way with "The Country Kids." W. J. O'Hearn and Co. in "A Romance of Killarney" show an excellent scenic production. The act would be improved if some of the dialogues were cut down. The number took several curtains at the finish.

CHUTES (Ed Levy, mgr.; agent, Pantages' direct).—Three Flying Valentines, need a routine that will show more variety, the present frame-up showing too much repetition. Arthur and Emma Christy get by with average singing and fair stepping. Harper, Smith Trio, singing, stowed away a hit. Keough and Francis get by. Gray Trio, big hit, handicapped by bad orchestra accompaniment. Glorine, spectacular dancer, well rewarded.

Lily Lena is drawing big at the Orpheum, Oakland, this week.

The Markarenka Troupe opened at Portola Cafe this week, scoring a big hit.

Paul Stauhope came from Chicago 7 for an extended visit with his parents.

Vaudeville was discontinued at the Central after 5. The house will remain dark for the present.

The office of Bert Levy presents a busy appearance, and Bert is getting peevish from the pressure.

The Chutes is now playing straight vaudeville. The Jack Golden Musical Comedy Co. closed at the house 4.

Irving C. Ackerman, of the Chutes, and family departed last week for a month's end visit to Yosemite Valley.

Mrs. Chas. Mack, wife of the Irish comedian, presented (7) her lord wit ha bouncing nine and a half pound boy.

The La Bella Napoli Troupe started a two weeks' engagement at the Bismarck Cafe 12, booked by Archie Levy.

Walter Hoff Seely left for Denver 8 in the interests of William Morris Western Circuit. He will go on to New York.

Olga Steeb, Harris McQuire and Carlton and Chase have joined the musical comedy company which leaves for Honolulu 18.

The Washington Square reopened 5 with a stock company. Prices, 10-20-50-75. The house has been leased by Baxter & Levy.

Melville J. Gideon, author of "Yakiana Rag," etc., is now in Los Angeles working on the numbers for Marie Cahill's new vehicle.

The Gray Trio have secured a release from the Pantages Circuit, and contracted for six weeks in this vicinity before returning east.

Alburtus and Jessie Miller, who have been away from America for two years, will return about Aug. 1. They are in Australia.

May Yobe will probably open an eight weeks'

The Chas. K. Harris Courier

ONE GREAT BIG HIT

Come and look it over.

"It's The Same Old Me"

(But Not The Same Old Girl.)

CHAS. K. HARRIS,

COLUMBIA THEATRE BLDG., NEW YORK.

MEYER COHEN, Manager.

Chicago, Grand Opera House Bldg.

engagement at the Portola Cafe sometime in September. Archie Levy is negotiating for it.

The Chutes employees gave their annual banquet at the Chutes Cafe 3. The committee of arrangements more than made good the promise of a big time.

It is estimated that an attendance of fully 10,000 greeted Maudie Adams' performance of "As You Like It" at the Greek Amphitheatre in Berkeley Monday 7.

A large attendance greeted the opening performance of the Chinese carnival at Idora Park 7. Business at the park has been reported very good so far this season.

Publicity is already being given to the proposed Native Son's four-day celebration, which starts Admission Day, Sept. 9. Philip Hastings is handling the publicity department.

A lease for a Class A theatre with a seating capacity of 1,250 upon the site of the Old League Cafe in Ellingwood Street, was closed 2. The new house will be 58 by 135 feet.

Lew Welch became overly anxious to witness the fights in Dreamland Bunk 3, adjoining the National, and cut the time of his act to a noticeable degree, forgetting to ask permission to do so. It cost Lew a ten spot.

The grandstand and bleachers for the Jeffries-Johnson fight are going up rapidly, and will be completed in about ten days. Central Park, located at Eighth and Market Streets, where the fight will take place, is leased from Ernest Howell, manager of the Central.

Manager Zick Abrams is recuperating on his ranch near Slason, Cal., where he intends to remain until September. Many of his friends are wondering if they are on the list for a mass of trout now and then. Alex Kaiser is representing Abrams at the National until the 18th, when he assumes the management of the Valencia, which reopens as a m. p. house.

Electra, "The Human Dynamo," treats to bring suit against the management of the Bell, Oakland, for full payment of salary. Electra arrived a few minutes late for one of the matinees last week, necessitating an act in "one" opening the show instead. He claims nothing was said at the time. Manager Cohn simply remarking to get ready. Saturday night Electra was informed a fine of \$20 had been imposed. He refused to accept any portion of the salary or submit to the fine. Manager Cohn claims he informed Electra upon arrival that he could close or be fined.

According to the testimony given by Eli and Lizzie Fried, the Princesses sued a law of \$1,000 during the grand opera season which lasted six weeks. This testimony came out in Judge Ellsworth's court in Oakland during the course of the trial of a suit brought by H. C. Connell against the Frieds, who, he claims, induced him to trade a house and lot in Berkeley

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"ENTICEMENT"

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to them for stock in the Ellis Street Development Co., which owns the Princess, representing the stock was worth one dollar a share. Connell claims such was not the case. The suit is for the recovery of the Berkeley property.

A petty warfare which has been principally waged between the Chutes and the J. Chas. Green Bill Posting Co. for the past ten days, and which threatened to draw others into the battle, appears to have been settled. From what can be learned, it appears that the Green Co. have been endeavoring to monopolize all the boards in town. The Chutes and several other houses have lately been engaging help to do their own sniping, with the result, so they claim, that the Green company bill posters have been covering their paper and destroying their boards. Some of the houses have discontinued putting out one sheet altogether. The Chutes have 1,500 boards of their own, which they claim Green has been using for other houses' their own paper being placed in obscure and out of the way places, which caused them to withdraw their work from the Green company. Two wagons are known to have been out a few days ago, with the result that considerable of the paper of the Green company disappeared.

PORTOLA THEATRE (Albarn & Leahy, mgrs.; agent, Bert Levey).—La Caille and La Fottelle, the Longfellows, the Roards, Rusticanna Trio, Helen Byron, Emerald Comedy Four, Sydney DeGray.

MARKET STREET (Hallahan & Gets, mgrs.; agent, Bert Levey).—Shromer Duo, Young's Dogs, Bruce and Calbert, Fanny Donovan.

HAIHOUT STREET (Hallahan & Gets, mgrs.; agent, Bert Levey).—Harman and James, Johnson and Fletcher.

BROADWAY (R. Hilton, mgr.; agent, Bert Levey).—E. R. Keith, Willish, Musical DeFays.

PORTOLA CAFE (Herman Hermansen, mgr.; amusement director, Henry Carcia).—La Estrella, Daise Thorne, Lundy, Renee Dyrin, Makarenko Troupe, Florence Trio.

COLUMBIA (Gottlob & Marx, mgrs.; direction K. & E.).—Willie Collier.

ALCAZAR (Belasco & Mayer, mgr.; Stock).—Virginia Harrod.

PRINCESS (S. Loverich, mgr.).—Musical Comedy, "The American Idea."

BOSTON

By MORTON BIRGE,

VARIETY'S Boston Representative.

82 Summer Street. Tel. Main 5180.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Bill opened with Richard and Louise Hamlin, comedy song and dance. Gallaway and his Drawings enlarged on a stereotyped screen scored, particularly on the Jeff Johnson picture. Tremont Male Quartet, worked up a good vocal turn from sentiment to fun and "left 'em laughing" with a big hand. Bert Leslie and Co. went well. Augusta Glove, added feature, nothing less than a riot. Mme. Chung in Lole Fuller's Chinese spectacle, "The Dragons of Wrath," headline holdover, moved two numbers back from closing, no reflection on act. The spectacle drew big business last week and started in a favorite again. Hoey and Lee, Hebrew comedy, Melrose and Kennedy, clown-acrobat act.

AMERICAN (Lindsay Morrison, mgr.; agent, William Morris).—House "dark" this week. Rehearsals began Wednesday for Morrison's summer stock company, which opens 29 with "St. Elmo."

PARAGON PARK (G. A. Dodge, mgr.; agent direct).—Paragon Park, at Nantasket Beach, opened for its sixth season this week. The park

gates were opened Saturday, but rainy and chilly weather spoiled business Saturday and Sunday. Monday was better. Tuesday, a still more genial day, gave encouragement of what real business would be. The principal addition to Paragon this year is the \$10,000 electric fountain in the lagoon. Wm. Wolf of the Nickelodeon has the Secule Theatre (pictures), the vaudeville theatre and the minstrel show again this year and is putting in two new illusions. Mace Gay's Martland Band, Szatmary's Viennese Orchestra and the Paragon Male Quartet furnish the vocal and instrumental. The Palm Garden of Park restaurant, which has a license, is on the job again this year. For the open-air attractions, fireworks will be featured Wednesday and Saturday nights. Arzo will make balloon ascensions and triple parachute drops Saturday and Sunday. Four acts are booked for the season to do two-a-day. The Stanleys do strength feats. Demon, the fire-eater, is here from Bergen Beach. The fourth act is La Diva Venus.

WONDERLAND PARK (J. J. Higgins, mgr.; agent direct).—The big park at Revere Beach opens Bunker Hill Day, 17. The park runs a free gate this year. A captive balloon will be a new feature. In the tank made famous by Annette Kellerman there will be a group of diving girls. A company from New York will put on the garden scene from "Faust" in the theatre.

The Boston newboys hold their annual Bunker Hill Day celebration Friday morning at Keith's.

Lillian Lawrence, formerly in stock in Boston comes to Keith's 20 in a new sketch, "A Reno Divorce."

The Castle Square will reopen its regular dramatic season about Sept. 1.

Carrie Engel and "Bob" Ott, youngest of the Ott brothers, were married here Saturday night. The ceremony took place at six. After a hasty supper the couple hastened to rehearsal of "The Auto Girls," which opened in Taunton Monday. The bride is a Roxbury girl and has been in several Ott productions.

Acts making quick jumps from New York to Boston are warned to look out for delays to baggage caused by the changes at the Grand Central station in New York. Last week the baggage of Seldom's statuary, which is considerable, was delayed so that the act could not go on Monday afternoon at Keith's. This week Bert Leslie was nipped in the same place. His trunks failed to connect with the Monday matinee by two hours. Leslie went in "straight," his role fortunately not requiring heavy changes.

Mrs. Rose A. Bird Flynn and Nettie E. Mullen, actresses, were in the divorce court Tuesday seeking divorces. Suits were uncontested. Mrs. Flynn has been a member of two theatrical companies and later appeared in vaudeville. Her stage name is Rose Bird. She was once a candidate in a Boston beauty contest. Her husband's stage name is Dan Bruce. She has not seen him, she testified, since the companies in which each was playing happened to hit St. Paul together two years ago. Then she had a brief talk with him. Nettie E. Mullen testified her husband deserted her after three months.

"Sandy" Chapman returned this week from a fortnight field work in Canada for the Church Bookings Office. He added to the C. B. O. string the Unique, Sydney, Savoy, Grace Bay, Cumer's, North Sydney, Wonderland, Truro, Mason's, New Glasgow, and Orpheus Hall, Halifax. At Halifax Sandy was a guest at the opening of a new lodge of the T. M. A., whose quarters are at No. 54

Granville Street, Halifax, Manager-owner Walter Slipp, of the Conique, is president of the lodge. Through the efforts of Slipp and of Manager Jas. Gault, of Orpheus Hall, the lodge has well-fitted quarters, to which all visiting T. M. A. members are welcome.

Interesting decision on the child labor law as relating to the Massachusetts stage was given in Gloucester last week when Mrs. Lilla Viles Wyman, the Boston producer of children's dancing entertainments, and Harry Barber, the Gloucester dancing master, were found not guilty of violating the law by exhibiting children under 15 on the stage. The case has been closely watched by church societies and others giving such exhibitions. The decision by Judge York was in effect that, so long as these children take part in the dances by invitation and without pay, and so long as the management first secure a permit to exhibit from the local authorities, they were within the law.

BROADWAY, SOMERVILLE (M. A. Woodbury, mgr.; agent, Jeff Davis).—13-15: J. Eearly Hughes, Zouzonakls. 16-18: Harry Hanson, Ray Corrie, pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—The Great Poole, pictures.

BACK BAY (L. F. Moore, mgr.; agent, Jeff Davis).—13-15: Hansone, Morgan and West, Chas. Osborne. 16-18: Viscoch Bros., Fritz's Dogs, Billy Beverly, pictures.

SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—Putting on one extra act on account of the holiday Friday, the Scenic runs the Blacks, Billy Chase, Hilton, Boredeaux, pictures.

CAMBRIDGE SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—Howe and Edwards, Dorra and DeLeon, Bruce Morgan, pictures.

NORUMBEGA PARK (Carl Alberta, mgr.; agent, J. W. Gorman).—Gorman musical comedy in "The Explorers," by Matt Ott.

LEXINGTON PARK (J. T. Benson, mgr.; agent, Fred Marlo).—Hall's Dogs, Parson Sisters, Saranski, May McDonald, pictures.

PALACE (L. M. Mosher, mgr.; agent, National).—13-15: Tremaines, Eddie Foyer, Edmunds and Coddair, Shorey Campbell Co., Nat and Jessie Schaeffer, Fred Pisano, Will and May Reno. 16-18: Wm. Burke, Massey and Kramer, Reynolds and Reynolds, Mme. Flower, Willis and Krupp, Thompson and Carter, pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Lamonte, Belmar Bros., Moxleys, Lillian Sisters, 3 Shorties, Campbell and Parker, Geo. Hardou, Chas. Bartholomew, pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Jack Cross, Fern and Mack, Halbacks, Young and Young, Winnie and Dave, Hayes Sisters, Bell and Washburne, pictures.

BEACON (J. Lowry, mgr.; agent, National).—Joe Kewley, Robert Vannie, Beta Murri, Jack Mendelssohn, Brooks and Kingman, Farrell and Shepard, Emery and Nodine, Dally Bros., pictures.

UNIQUE (A. F. Washburne, mgr.; agent, National).—Sid Vincet, Henry Santos, Fred Chagnon, pictures.

PASTIME (Chas. Heath, mgr.; agent, National).—Cyril Lester, Mons. Forber, Emma Stuart, Kramer and Birman, pictures.

CASINO (Chas. Waldron, mgr.; agent direct).—Stock burlesque.

GLOBE (Robert P. Janette, mgr.; agent, Jeff Davis).—Bon Air Trio, Skippers, Yankee Holmes, Adams and Hart, Jimmie Maxwell, Jack O'Donnell, pictures.

CASTLE SQUARE (John Craig, mgr.; agent direct).—Stock in double bill, "Mrs. Temple's Telegram" and "The Critic." Summer light light opera opens 20, "The Mikado." Principal

roles by Harry Davies, Ethel Balch, Mary Sherwood, Vera Roberts, Lola Villiers, Donald Meek, George Crampton, Clarence Shute and George Hassell. Chorus of 40. Enlarged orchestra under Samuel L. Studley.

MAJESTIC (Charlotte Hunt, summer mgr.).—Stock in "The Colleen Bawn."

BOSTON OPERA HOUSE.—Aborn Opera Company in "Mlle. Modiste."

GAIETY (G. H. Batcheller, mgr.; agent, direct).—Harry Sydel, Mlle. Carrie, Von Moltke and Friend, Mackie and Walker, Sondler Troupe, Jack Manley, Al Caproni, pictures.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Summer light entertainment suited a capacity house Monday night. The Felios opened and did nicely with comely juggling. Josephine Joy made a favorable impression. She has a light voice, but uses it well and makes an attractive appearance in three changes. World and Kingston started the real enthusiasm. It took several minutes for the house to stop buzzing about that sparkle cape, and there was more for Miss Kingston's other costumes. The act was a great hit and Miss Kingston's appearance scored extra points. Ralph Smalley with his cello playing fitted in nicely after all the singing and won him liberal favor. Trovillo showed some new things in his ventriloquist act, winning plenty of laughs and applause. His dog was unruly Monday night and spoiled the closing number. There is a girl in the act now with a delightful accent, Sydney Iwane and Co., well liked as usual. There was only one sketch, "Dinkelpiel's Christmas," on the bill and it went through flying. Cook and Lorenz followed and had the house in a roar. The Haven Sextet closed. They are holding too close to worn-out numbers to get very far and the act has lost a lot of its snap, but the girls work hard and look pretty.

TROCADERO (Sam Dawson, mgr.).—With Zallah, a dancer, featured, this house is doing well. The summer stock company offered two well-worn burlesque numbers, with Billy Spencer, John Hart, Tom Burnett, Ralph Ash, Beatrice Harlowe and May Belmont as principals. There was a liberal sprinkling of musical numbers, well handled by the leaders and backed up by the poorest lot of choristers seen in a long time. The girls did not make any attempt to work together. The Lusier Sisters moved over from the Gaiety and did a specialty in the olio. "Bliss" Lusier made a corking picture in a pretty blue suit, but was awfully careless with her stockings and spoiled the picture. The warm weather does not seem to affect "Chub." Tom Burnett, ill, sang; Lazarro, a violinist, after Rinaldo, and the Saxonian Bros., hand-to-hand balancers, were the others. Zallah's dance was toned down, but she classes with any of the others.

GAIETY (John P. Eckhardt, mgr.).—The summer stock company still holds forth and Chooceta is here for the third successive week and drawing them in well. Johnnie Fields, Frank Wakefield, Tom McCracken, Belle Travers, Gladys St. John and Jack Strouse are the principals. Jack Harris, McCracken and St. John, Jack Straus and Hyland and Hart appear in the olio. Chooceta is going pretty freely here, which is the reason for the big business.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—With Hamilton and Ronca and Lucille Savoy on the bill, this house was giving Maude Odell a contest on shape. Dora Ronca, who plays the violin very well, is just as good looking and shapely as when she was featured for her comeliness, and Hamilton's singing makes a good act of it. Miss Savoy is also there with a

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"Agger" and some voice and went through nicely. McNally and Stewart put over a likable singing and dancing turn. The man's "gags" could stand a lot of freshening, but he knows how to make them count and the woman adds her share with her voice. Pearl and Roth got away nicely with a novelty number in singing and dancing. Some piano playing was molded in and rounded out a pleasing number. The boys have been working together only a short time. Their talk needs editing and toned down, but they have a good idea to work out and ought to make good with it. Tom Hiltion offered some talk, not so good, and a couple of parodies which hit the mark. Ten American Beauties have an act shaped up on the order of the one used by La Petite Adelaide. The kiddies are pretty youngsters, and it makes a big and pleasing act for this class of time. Mosartio a clever musician, and the Martella and Asprill Bros., acrobats, were the others.

PALACE (W. Barritt, mgr.; agent, William Morris).—Patronage hit the high-water figures several times last week with Maude Odell, held over. The surrounding bill was good in spots. The Rosalie Slaters did nicely with a singing and dancing turn. Their song went well with the exception of the baselid number. This put a halt to their act. Sugimoto Japs were liked in familiar foot-juggling and acrobatic feats. Benaley also did foot-juggling and was fortunate enough to be well removed from the Japs. Silver and Sanda went through in good shape with some singing and dancing. The boys "mugs" a lot and has evidently studied Laddie Cliff's act. It was a poor sample. He also did a Lauder bit, little better. The others were "beaux" with some instrumental numbers, which hardly balanced the attempt he made to be funny. Flatow and Dunn, in a blackface act of light merit, and George Davis, a monologist. Pictures as usual.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Giri in the Balloons, Harry Kilday, Ethel Golden, Fisher and Fisher, Dunbar. Pictures.
PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Hessie Le Counte, Four Novelty Grammas, Dean and Sibley, Miss Rhea, Bob Garrod, Harry Thriller. Pictures.

FIFTY-SECOND STREET (Geo. Bothwell, mgr.; agent, Wm. Morris).—Gallardo, Clara Hammer, Mons. Herbert, Dow and Dow, Great Du Bois and Co. Pictures.

BIG HILL (John Anderson, mgr.; agent, U. B. O.).—Will Rogers, feature this week. Others: Colonel Boone's Lions, Breakaway Barlowa, Comedy Four, Caprice R. Lewis, Bennett and La Mase, Six Garueles, Banda Blanca.

PHILADELPHIA HIPPODROME (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—"Rollo the Limit," featured. Others: Flying Dordens, Herzog's Horses, Mile. Olive and Co., Two Tardis, Mrs. Doherty's Poodles, De Voe Twin Sisters, Elliott, Blair and Elliott, Winfield E. H. nomy Quartet, White and Lamart, Steve Misco, Oppenheimer's Band.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Higgins, the jumper; The Allens, Crusado and Jobe, Marlon and William Stewart, Heidelberg Quartet; pictures.

GRAND OPERA HOUSE (W. D. Wegefarth, mgr.; booked direct).—Harry Le Clair, throughout the week. Other acts first half: Gertrude Les, Polson and Co., Ernie and Ernie, Musical Tancans, Deveau Twins. Last half: Howard Truecald and Co., The Ploctos, Reading Sisters, National Comiques, Geo. Brown, Ill. songs; pictures.

PLAZA (Charles E. Oelschelager, mgr.; agent, H. Bart McHugh).—Spellman's Bears, Weston and Young, Marvin Bros., Rogers and Dorman and Harry Fields.

GLOBE (Frank Fosher, mgr.; agent, H. Bart McHugh).—Whitman Bros., Mr. and Mrs. Frank Wallace, Hoban and Hoban and Carlos, Claton. Last half: Cutler and Haganey, Frye and Allen, Wagner and Diggs, and Eddie Barto.

BROAD STREET CASINO (Walter Jacobs, mgr.; agent, Bart McHugh).—Frye and Allen, Eddie Barto, Hagan. Last half: Whitman Bros., Mr. and Mrs. Frank Wallace, Ida Jewell.

AUDITORIUM (Wm. H. Herchenreider, mgr.; agent, H. Bart McHugh).—The Barringtons, Collins and Watson and Lem Reese. Last half: De Loe and Pearl, Robertson and Fanchette and George Mack.

DRURY (Charles Kelly, mgr.; agent, Norman Jefferies).—Tom Hebron, Cutler and Haganey and Wagner and Diggs. Last half: Decortet and Rego, Carlos Claton and Hoban and Hoban.

FORBPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Atlantic City Quartet, Rose Nanan's Birds, Ford and Swor, Dancing Butlers; pictures.

GIARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Musical Blacksmiths, Henry and Martin, Weston Sisters, Catherine Milley, Lina Pantzer; pictures.

MANTHIN (Huberman Bros., mgrs.; agents, Taylor & Kaufman).—Van and Davis, Grim and Satchel, Curtis' Roosters, Henry Bobker. Last half: Howe Curtis, Apollo Bros. and Co., Joe Lanigan, Curtis' Roosters; pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agents, Taylor & Kaufman).—Chic Chiclets, Hill and Hill, Martin and Sabrine, Miss Harrington. Last half: Kent and Gordon, Gaylor and Wiltse, Dave Hudson; pictures.

GEM (Morris & Anck, mgrs.; agents, Taylor & Kaufman).—Emmett Welch, Kent and Gordon, Gaylor and Wiltse. Last half: Martini and Sabrin, Hill and Hill, Emmett Welch; pictures.

ST. LOUIS

By FRANK E. ANFENGER.

DELMAR.—Regular musical stock opens with "Rich Mr. Hoggenheimer," Johnnie Young pleased in San Bernard's role. Cecelia Rhoda best of the women. Stage Director Stammers scored with a splendid production and a superior chorus.

VAUDEVILLE (D. E. Russell, mgr.; agent, Morris Vaudeville).—Still City Quartet, Joe Whitehead and Flora Glerston, Garmelas, Kinzo; m. p. **COLUMBIA** (Frank Tate, mgr.; agent, Orpheum Circuit).—Weather still favors only downtown house. Sa-Van and Warren, Ethyl Young, Howard, Rosow Midgets, Taylor Holmes, Ward, Klare and Co., Temple Quartet, and "La Petite Gosse."

FOREST PARK HIGHLANDS (Robert Haffer-kamp, mgr.).—Charlie Swaines's Cockatoos, Covington Wilbur, William Thompson and Co., J. Francis Dooley and Corinne Sayles and Gene Greene.

MANNION'S (Mannion Bros., mgrs.).—Programmed are Iva Claire, Harry Fetterer, Dierick Bros., Pearce and Mason, Keutler.

WEST END HEIGHTS (D. Wenner, mgr.).—Earl Gillman and Florence Broce, Lee J. Kelum, Collins and Lamossa, Mile. Rozelle, H. Scott Harrington.

Lillia Keener made her professional debut with Cavallo's Band at the Highlands. She is a Boone (Mo.) vocalist, locally trained.

Leonora and Cecelia Novaso, sisters, are separated for the first time in their professional career. Cecelia is at Suburban playing in "Legitimate," and Leonora is a member of "The Jolly Bachelors." They expect to be in one musical organization in the fall.

Capt. Absolon Carlisle Grimes may be a Morris headliner. At 67, a former "pal" of Mark Twain, army vet and steamboat man, he is preparing a "blackface" monolog, according to Post-Dispatch and D. E. Russell. Delmar Vaudeville, booking Morris acts, will give him a tryout, and if he makes good will try to get him some time.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Allie Lloyd, a riot; Gus Edwards, songs, another; "Working the Third Degree," very good; Ten Brooke and Henry, hit; Klein, Ott Trio, hit; Zara Carnon Trio, jugglers, clever; La Mase, Quail and Tom, comedy acrobats, excellent.

CRITERION (Arthur Downs, mgr.; agent, Loew).—Pat Reilly and Co., Powers and Wilson, Mile. De Oesch, MacVoy and Powers, Jennie Ward, m. p.

SAVOY (Harry Brown, mgr.; agent direct).—13-15: Morentin, Newell and Gibson, Jolly Lukins, Ruth Curtis, m. p.

MILLION DOLLAR PIER HIPPODROME (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson direct).—Casting Dunbars, Bijou Circus, Musical Kleeskes, Burt Burlino, Winston's Sea Lions, m. p.

STEEPLECHASE PIER (E. L. Perry, mgr.; agent direct).—M. p.

STEEL PIER (C. Bothwell, mgr.).—Murphy's American Minstrels, m. p.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent direct).—Dorsetta Troupe, Hester Waters, Fred and Joe Evans, Patsy La Vera, Tina Roth, Franklin and Davis, Harry Patterson, Eva Merrill, Arthur Roff, Madge Moore, Carman Sisters, Lonette Sisters, Madeline Webb, Ollie Ramsey, Rockville and Jackson, Hildre Buckhard, Flying Russells, Clark Bros., Frankie Farrell.

Thursday night the Shuberts and W. A. Brady announce Loma Mann in a new comedy by himself entitled "The Cheater," at the Savoy. The play is adapted from the German. With the supporting company are Mathilde Cotthrely and Emil Ann Wellman, who played with Mr. Mann in "The Man Who Stood Still."

Vincent Bryan was down for the week end. He was suffering from rheumatism, and his physician's orders were not to partake of any delicacies. One evening in Young's cafe he coaxed W. E. Shackelford to make a Welsh rabbit. Mr. Shackelford has the reputation of making the finest rabbit on the island, and he is known as "the rabbit kid." Vince ate to his heart's content, and the next day he stopped limping, left his cane in the hotel, and felt as chipper as a March hare.

Sylvia Hahlo, the confidential secretary of Martin Beck and "the personal friend of Pat Casey," ended a pleasant two weeks' visit here on Sunday last. Miss Hahlo was here with her mother.

Mabel Tallafiero while out motoring last week almost ran down a small chicken which refused her the right of way. She had her car stopped and picked up the chicken, bringing it back with her. She intends to raise it, and for that purpose has procured a glided cage.

Sunday Young's Pier was shy an act. So Max Winslow and Billy Watch of the Harry Von Tiler staff, filled the gap. To say the least, they were immense, and their song "My Wife's Away—Hurrah for the Summertime," was a riot.

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NOTICE ARTISTS

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James Hanley, who runs the children's carnivals on Young's Pier surely has a wonderful set of youngsters this season. In little Rose Hanley he has produced as versatile a child artist as has ever been seen on the boards or off. There are other children who are almost as clever under Hanley's care just now.

AUGUSTA, ME.

OPERA HOUSE (T. H. Cuddy, mgr.; agent, U. B. O.).—Dan A. Anderson and Ruby Reynolds, very good; Frank McCrea, sharpshooter, good. COMIQUE (H. L. Morrill, mgr.; agent, I. B. A.).—13-15: Quigg and Burrell, singing, dancing and comedy boxing; 16-18: Van Camp, with his trained pig.

J. FREMONT DEARBORN.**BALTIMORE.**

MARYLAND (Fred. C. Schanberger, mgr.; agent, U. B. O.).—Moore and Littlefield, excellent reception; Frank Tinney, very good; Bothwell Browne, scored; Sisters Amoras, clever; Tony Wilson and Heloise, comedy acrobats, good; Jeanette Klein, comedienne, hit; Lynch and Zeller.

VICTORIA (Pearce & Schack, mgrs.; agent, William Morris).—Kit Karson, clever shot, performing on slack wire; Walter James, monolog, very good; Minstrel Four, novel; Risnor, magician, good; Perry and McKee, banjoists, well received; Lee Tung Foo, scored; Richard Bros., acrobats, very good; W. T. Hopper, cornetist, well liked.

WILSON (Joe Dillon, mgr.; agent, Joe Wood).—New York Jolly Four, good harmony; Great Hurley, banjoist, very good; Forbes and Francis, singing, hit; Libby, contortionist, novel; Morgan and Chester, German comedians, good.

HIPPOTRONE (Fred Messmore, mgr.).—Oscar V. Babcock, Silvers, Stirk, Ostrado, Stanton, Henry Bros., Carl Danam Troupe, Lunette Sisters, Franz Reed and Jessie Demott, Madusa Troupe, Martell Family.

GWYN OAK (John C. Farson, mgr.).—Dunbar's

FOREPAUGH-SELLS SHOW.

(Continued from page 19.)

display of women principal riders a rather neat idea is used in having girls dressed in a neat groom's costume of brown knickers and stockings act as assistants. Miss Meers gives a pretty exhibition in the centre ring.

In another horse act later the Rooneys had things all to themselves. Marie Meers was relegated to Ring No. 1 and the Lowandes to No. 3, with the conventional carrying and jockey turns, while the Rooneys held the centre with a coach arrangement, resembling somewhat that of the one shown some time ago at the Hippodrome. An excellent feature of this act was a somersault by John Rooney from the coach to a beautiful white ring horse which followed closely behind, and another turn in the air which brought him to the ground. Carrie Rooney made a pretty adjunct by appearing first in a pretty summer dress, stripping later to very short skirts and tights. The act was perhaps the feature of the show. Certainly there was nothing more striking or bigger in the performance.

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ERIE, PA.

WALDANEER PARK (H. T. Foster, mgr.; agent, U. B. O.).—Week June 12: James Burns, clever; Clara Throppe, good; L. Roy and Harvey, very good; Billy Shoor, excellent. HAPPY HOUR (D. H. Connelly, mgr.; agents, Bruce Vaudeville Circuit).—Anderson and Evans, clever; Davis and Dooley, good. NOTES.—The Park Theatre has closed for the season. Manager Jack Levy goes to Springfield, O., to manage the Fairbanks there.—Blondell and Carr open July on Inter-State time.—A. P. Wesscher, owner of the Colonial, has taken out a permit for improvements at his theatre amounting to \$10,000. M. H. MIZENER.

EVANSVILLE, IN.

MAJESTIC (Edward Raymond, mgr.; agent, Gus Sun).—Booth Trio, well received; Murry and Wilson, applauded; John Gross, good; Ill. songs and pictures. OAK SUMMIT PARK (Edward Raymond, mgr.; agent, S. C.).—Jules, Held and Co., applauded; Juggling Burres, good; Carter and Walters, well received; Jere Sanford, good; Sadie Sherman, clever; pictures. ORPHEUM (Chas. Sweeton, mgr.).—Amateur vaudeville and pictures. OBEIDORFER.

FALL RIVER, MASS.

RIJOU (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—Powers, the hypnotist, a hit, all week. 13-15: Verden and Dunlap, good; Bob Milo, excellent. 16-17: Finn and Forde, Goodall and Craig and m. p. PREMIER (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—M. B. and 13-15, McDonald Sisters, s. and d., very good; The Leanders, comedy cyclists, good; DeGrace and Gordon, instrumentalists, excellent. 16-18: Helen Drew, David Schooler, Farlow and Fowler, Ethel Gallagher, vocalist, excellent. EDW. F. RAFFERTY.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.).—Monday rehearsal 10.—Maggie Cline, hit; Una Clayton and Co., in sketch, good; Taylor, Krantsman and White, hit; Stephens and Moore, entertaining; Van Hoven, magician, went big; Fox and Millership, Sisters, good; Bowen, Lina and Moll, bar, strong. HARTFORD (Fred B. Dean, mgr.; agents, Weber & Allen; Monday and Thursday rehearsal 10).—12-14: Lew Adams in sketch, hit; Annie Ashmere, singing comedienne, went good; Harry Dare, b. f., musical, clever; Niblo and Spencer, very good; Nello, juggler, scored. 15-17: The Havelocks, Woods and Greene, Tractor and Hunt, Gilmore, Knike and Gilmore, Marlon and Beebe. SCENIC (H. C. Young, mgr.; agent, direct; Monday rehearsal 10).—Eddie Carroll, good; Janette Watkins, hit; Charles Taylor, Ill. s., as usual. HAPPY HOUR.—Pictures and songs. PARK.—Pictures and songs. NOTES.—Vaudeville closes at Poli's 25. 27 the Poli Players will open the stock season. The stock season will last four weeks, after which vaudeville resumes.—The Star, picture house, has closed until Aug. 15.—Barnum and Bailey here 21.—The Connecticut Staats-Saengerfest, under the auspices of the Hartford Saengerbund, will be

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INDIANAPOLIS, IND.

The Hippodrome at Washington Ball Park opened 13 with California Frank's Wild West. Aerial Wilsons, Chief Eagle-Eye, Cowboy Quadrille, Edwards' European Circus, Mlle. Sommerville and "Dancing" Horse, Ed Holder and "Monkey," Be-Ho-Gray, Princess Wenona, Dor an Sisters, Duncell Troupe, Namba Japanese Troupe, Lane and O'Donnell Nards, Tommie Little, Dagmar-Schiller Troupe, Loretta and Clown, Little Doogie Tom, Mamie Francis and "Diving Horses," Lurline and Serpentine, Cont's Fireworks, Wayne's Hippodrome Band, Anderson & Ziegler, with John P. Harris, of the Pittsburg Hippodrome, and others, are responsible for the Indianapolis Hippodrome. Dennie A. Harris, brother of the Forbes Field, Pittsburg, pioneer in the Hippodrome movement, is on the grounds co-operating with Manager Shafer Ziegler.

JOE S. MILLER.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Milton and Dolly Nobles played their sketch, seen here a number of years ago; Harland and Rollison, musical, good; The Sterlings, s. and d., satisfactory; The Stanton comedy, good; Vaito Duo, acrobatic dancing, fine.—LYRIC (H. A. Deardour, mgr.).—Ye Colonial Septet, a spectacular head-line that went big; Three Nemos, fine dancers; Aerial Buddha, clever; Bert Fielding, good; Miller and Monie, s. and d., satisfactory.

L. T. BERLINER.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Monday rehearsal 10).—Week 6: First-class program; capacity houses. Harigan, headliner, success; Eddie Leonard did well; Helen Grantley and Co., fair; Mascagno Bros., acrobats, adroit; Ollivotti Troubadours, good. Holdovers: "Swat Milligan," Avon Comedy Four, Sisters Kios, LOS ANGELES (Geo. A. Boyer, mgr.; agent, C. O. Brown; Monday rehearsal 11).—Catchy program; houses, good. Anne Benche and Co., excellent; Velle Trio, gymnasts, artistic; Ray Snow, monologist, clever; Newell and Niblo, musicians, passable; Mattie Lockette, comedienne, entertaining; Shaw Billardists, interesting.—LEVY'S (A. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Excellent program; capacity houses. Margaret Taylor, songs, took well; Strollers Quartet, pleasing; Raymond, singing, dancers, above ordinary; Mae Redel, fair; Estelle Taylor, singer, excellent; Kristoff Operatic Trio, favorites.

EDWIN F. O'MALLEY.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10).—Bob Jewett and his dancing girls, headliner; Mansfield Bros., sharpshooters, scored well; Anderson and Golines are clever colored comedians; McNamee, play modelist.

T. C. KENNEY.

MILWAUKEE, WIS.

MAJESTIC (James A. Hilder, mgr.; agent, Orpheum Circuit; Monday rehearsal 10:30).—Dr. Herman, daring experiments, interesting; "Night Birds," clever; Henry Horton and Co., good; Three White Kulus, very good; Jolly Wild and Co., good; Balton Troupe, great aerialists; Frehman and Dunham, Samaroff and Sonia, clever.

HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10:30).—Browning and Keller, comedy sketch, clever; Mark Rea, character impersonator, big laugh; Zinka Panna, musical act, very clever; Arthur Huston, in spectacular novelty, lit.

GEO. FIFER.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—June 13-15: Green and Weathers, clever cyclists; Inez Lawson, cornetist, pleased; Frechette and Frigone, scored well; pictures.—SAVOY (J. W. Barry, mgr.).—June 13-15: Capt. H. A. Brunswick in his Wild West vaudeville popular; Mora and Richards, good; Vasa and Arkin, fair; pictures.—VIEN'S (E. D. Vandenport, mgr.).—June 13-15: Wenk and Ruble, very good; Zetta, violinist, was fine; Richard J. Riley, took well; pictures.

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NEW ORLEANS, LA.

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Roy Boazman, Cooper and Daniels.—NOTES.—Manager Henry Greenwald is billed to arrive Thursday, June 16; Manager Israel of "Black City," one day earlier.—WEST END (Jules F. Hites, mgr.; agent, Orpheum Circuit Co.; Sunday rehearsal 2).—Boothblack Quartet, tumultuous reception; Three Weston Sisters, musical dainty; Cecile Francols and Co., Keven and Erwood.—WHITE CITY (B. J. Heggison, mgr.).—Victor H. Snalley has turned impresario. His musical comedy company is spreading music broadcast from the stage of the theatre

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at "White City."—AMERICAN (William T. Grover, mgr.; agent, William Morris; Sunday rehearsal 10).—Roy La Pearl sings to heart the band, a la Bert Murphy. Roy possesses a resonant baritone. William Fleming, did nicely; the story about the child being spanked is rather "blue"; Lucille Whitmore, will do; Peters and Chamberlain closed to distinct approval.—GRUNEWALD ROOF (Walter Brown, mgr.; agent, William Morris). Well-mannered waiters, serving well cooked food to well-groomed persons, and vaudeville.

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ACADEMY OF MUSIC (Otto Wells, mgr.; agent, Norman Jeffries).—13-15: Nina Caryl, pianolog, an act worthy of the larger time; Greumer and Melton, very good; and Harry Bouton and Co., clever; m. p.—10-18: Pearl Young, pianolog; Pete Lorenze Trio, s. and d.; Camm and Thiera, ventriloquists; in. p.—ORPHEUM (Stephen B. Butler, mgr.; agent, Norman Jeffries).—13-15: Pearl Young, pianolog, a clever girl and a fine offering; Camm and Thiera, ventriloquists, fine; Pete Lorenze Trio, very good; m. p.—16-18: Harry Bouton and Co., Greumer and Melton, and Nina Caryl.—NOTE.—The Dixie Airline threw open its gates last week, and in spite of inclement weather, has made a hit. HELLER.

OAKLAND.

ORPHEUM (Martin Beck, mgr.; agent direct).—Edward Abeles and Co., Frank Stafford and Co., Fiddler and Shelton. Holdovers: Herring-Curtiss Aeroplano; Mabel Bardine and Co., James H. Cullen, Morrisley Sisters and Bros. BELL (Jules Cohn, mgr.; agent, S. C.; W. P. Reese).—Wolfe, Moore and Young, Fields and Coco; Rolf Rafael, Trocadero Four, the Wheelers, Verona Veri and Bros.

ONEONTA, N. Y.

ONEONTA (Harry N. Dunham, mgr.; agent, Cleveland; Monday and Thursday rehearsals 11).—May 30-June 1: Will Morrissey, pleased; Schade, Belmont and Schade, s. and d., ordinary; 2-4: Fankle Trio, pleased; Eddie Dwyer, monologist, nothing startling; 6-8: Marie Ellsworth, vocalist, fair; Gertrude Griffith and Co., sketch, ordinary; 9-11: Golding, comedy juggler, amused; Cole and Kelley, sketch, some applause; 13-15: Lawrence and Rogers, s. and d., maybe some day; m. p. and ill. songs. DE LONG.

PITTSBURG, PA.

HIPPOTRONE (Direction of Harry Davis and John P. Harris). Helikists, sensational fire divers; Inach Sisters, girl acrobats; Great Elliott and Elliptique; Bonnamont's Educated Punks, Three Marvelous Aerial Mcells, Three Earnests, bounding gymnasts; Fred St. George, cycling comedians; Rex's Curious Comedy Circus; Three Donnells, modern Apollons; Les Floetz Lorchias, athletes; Keno, Welsh and Melrose, comedians; Inza and Lorchia, dare-devil jumpers, Lucille Omega, wire wonder; Gears' death gymnastics; Dayemport's riding specialties. FAMILY (J. P. Harris, mgr.; agent, Morganstern; Monday rehearsal 9).—Langdon and Silvers, Two Samers, Mack and Mack, Burns and Clark, Richards and Beverly, Juggling Carson, Auction Trio, Mary Hayden.—LIBERTY (Labe Cohen, mgr.; agent, Gus Sun).—Rye and Rye, fair; Leo Landini, passed, Corley Gind, humorist; H. Ross, farce and, entertaining.

M. S. KAPL.

PITTSFIELD, MASS.

EMPIRE (A. E. Saw, mgr.; booking direct; Monday and Thursday rehearsals 10).—13-15: Hunter, Earl and Jack, Rich, Under, Marguerite Rex and company.

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PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, I. B. A.). Monday rehearsal 10.30.—American Cowboy Four, good comedy quartet; Welch and Mattland, comedy entertainers, in a little of everything; McGloin and Shelly, s. and d. artists, one of the best.—JEFFERSON (Julius Cahn, lessee, and mgr.; M. J. Garth, local mgr.; agent, Marcus Lewis; Monday and Thursday rehearsal 11)—13-15: Shaw and Shaw, Irish comedy sketch; Baker and Murry, s. and d.; Dave Vine, character comedian; 10-18: Kennedy and Hollis, the college boys; Scott and Dupree, s. and d.; The Great Carmen, champion hoop roller.—PORTLAND (W. E. Greene, lessee; James W. Greely, mgr.; agent, U. B. O.). Monday rehearsal 10.—Church City Four, great singing quartet; Seaback and Co., bag punchers, clever act; Mylie and Orth, travesty entertainers, scored heavily; Housley and Nicolas, comedy musical act, very good; Miss Irene Dillon failed to appear. She went into the dining car at Portsmouth and on her return to the coach found that her hand luggage, including her money, had been stolen during her absence. Miss Dillon returned to New York to be re-equipped and expects to appear by Tuesday night.—NOTES.—The Cape Theatre at Cape Cottage will open 25. Manager E. V. Phelan has booked a season of musical comedy. The company will be composed of 32 people, of whom 14 will be a chorus.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Bill very good; Ball and Marshall, musical, good; Joe Kelsey, monolog, entertaining; Castello and Adams (local boys), big hit; Bailey and Taylor, b. f., good applause; Prudence DeVoe, ventriloquist, clever; Nick and Lida Russell, musical act, out of the ordinary; pictures. J. E. P.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.; agent, U. B. O.). Monday rehearsal 10.30.—Walter Fredricks, good; Smyth and Hartman, well received; Cooper and Chester, well liked.—PALACE (B. R. Zeltz, mgr.; agent, M. P. Co. of America; Monday rehearsal 10.30).—Chas. Thompson, good; Robinson and Fanchette, pleased; George Mack, well liked; Keeney's School Kids, very well received. G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, U. B. O.). Monday and Thursday rehearsal 3.30.—13-15: Lawrence and Wright, excellent; Lester Burnard, fair; 10-18: Freeman and Fiske; Leslie Feathers.—DREAMLAND (Schreck & McFadden, mgrs.).—Pictures. WM. E. ALBRIGHT.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jeffries; Monday rehearsal 11).—A good show offered here last week. Lobse and Sterling, clever gymnasts, well received; Collins and Hawley, novelty dancing act, went big; John C. Brennan and Co., rural playlet, headliner, very good.—BIJOU (W. T. Kirby, mgr.; agent, P. T. R.). Monday rehearsal 10.—With another fine bill the house was crowded. Ingram and Lind, novelty s. and d., went big; Fred Morton, trick harmonica player, big hit; The Hermanos, heavy weight lifters, headliners, scored.—LUBIN (C. B. Glenn, mgr.; agent, Norman Jeffries; Monday rehearsal 12).—Balls Bros., singers and dancers, good; Quigley and Adair, clever sketch, scored big hit; Kelley Boys, very good.—THEATRO (C. C. Long, mgr.; agent, Gus Sun; Monday rehearsal 11).—The Doughertys, musical act, good; Francis Fairfield, singer, very good; Zeno and Asso, acrobatic act, great. MILTON CAPLON.

SALT LAKE CITY.

ORPHEUM.—Playing stock for summer.—MISSION (John Clark, mgr.; agent, S. C.).—Week June 2: Allen Boone and Co., a real headliner; Le Roy and Clayton shared headline honors; The Berlinis, singers, scored big; Meier and Mora, good; Harry Bachelor, the musical rube, good; week June 9: John Griffin and Co., a decided hit. He presented a scene that is decidedly above the average vaudeville sketch. Fox and Ward, a couple of old-time minstrel men who capture the audience and hold them to the finish; Edwin Winchester, musical monologist, good; The Four Idanias, women acrobats, scored; Max Yorke's Dogs, clever and well liked; Countess Leontine, songs, good.—SHUBERT (Max Florence, mgr.).—Samuel Stewart, Star Comedy Trio, John Post, Fred Staudfeld and m. p.—MAJESTIC (Harry Baxter, mgr.).—Mags I. Anst, singing soubrette; Luis de Armas, Alnan and Exman, m. p.—CAGINO (Mildely and Bohl, mgrs.).—Howard and

Delores, novelty entertainers; Marquis and Lynn, musical; m. p. OWEN.

SAN DIEGO, CAL.

QUEEN (E. J. Donellan, mgr.; agent, S. C.). Monday rehearsal 10.—Week 6: Marvel Due, skitarralists, good; Thomas and Fuller, s. and d., well received; Gula, female impersonator, applauded; Frank Whitman, violinist, good; Nadie, good; pictures.—PRINCESS (Fred Bollen, mgr.; agent, Bert Levey; Monday rehearsal 11).—Ella Ardell, Swedish comedienne, good; Drisko and Earl, novelty, musical, fair; Jack Ripp, songs, clever; pictures.—GRAND (R. Beers, local mgr.).—Songs by Mahel Jordan; pictures.—EMPIRE (Roy Gill, mgr.).—Chev. Albert L. Gullie, operatic selections; pictures.—JEWELL (Ray Sauer, mgr.).—Pictures.—UNION (F. W. Ruhlow, mgr.).—Pictures.—NOTES.—The furnishings and lease of the Pickwick have been sold to Mrs. Frances Zohn, owner of the building. The place has long been the home of stock companies, but will be remodeled and used as a picture house.—Scott Palmer, the former manager, will devote his entire time to details connected with the early completion of the new Savoy.—The Bijou (picture) has closed and will be remodeled into stores.—H. W. Elliot and William E. Fredd have applied to the council for permission to erect an open air picture house, adjoining the Grant hotel. L. T. DALEY.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; Monday rehearsal 2).—The headline act is Little Lord Roberts, the diminutive comedian, in songs and imitations, who scored a well-deserved hit; Samoyoa, Roman ring act, went big; Sampson and Douglas scored the hit of the bill with clever songs and good wholesome jokes, taking eight bows at the first show Monday. This is one of the cleverest teams that has worked here, and their position was changed after the first show. Frank Rehan scored big with his eccentric dances and clever sayings; Willis and Collins went fairly well. Pictures and songs complete the bill. Cameron and Gaylord headline the bill next week.—NOTE.—The benefit performance held at the Bijou theatre Friday, June 10, was a pronounced success, quite a neat sum having been realized for Mr. Paul Anderson, for whom the benefit was given. R. MAURICE ARTHUR.

ST. PAUL, MINN.

MAJESTIC (Jack N. Cook, mgr.; agent, S. C.). Monday rehearsal 10; Richard and Rowan, aerialists, good; Josephine Osborne, songs, good; Kelly and Catlin, comedians, good; Seenda, telepathy, good; Broadway Comedy Four, pleasing; Laduke's Models, excellent. BEN.

TAMPA, FLA.

CASINO (C. C. Parsons, mgr.).—Closed week 6.—ORPHEUM (Ortugas & Schooley, mgrs.).—Vaudeville and m. p. Cuming, "Bill breaker," feature.—TRIPLITE (Robt. Mansfield, mgr.).—Closed.—GREENON (C. D. Pernchl, mgr.).—Playing stock indefinitely.—KINEDROM, Ybor City (Ortugas & Schooley, mgrs.).—Pictures and vaudeville.—PATHE, Ybor City (Ortugas & Schooley, mgrs.).—Pictures and vaudeville.—SANS-SOUCI (Ed Tarshen, mgr.).—Pictures.—BONITA (Parker & Thornton).—Vaudeville and pictures. ELI WITT.

TORONTO, ONT.

YONGE STREET.—Popular summer vaudeville at 10 cents has caught on. Four shows a day are given. The Musical Coaton, good; the Aldeans pleased; Whitley and Ball, a hit; Nat Wharton, fair; m. p.—GRIFIN'S AGNES ST. (Peter F. Griffin, mgr.).—Florence Wardell, Deion and Hocken, Gertrude Ogden, The Corenos, Price and Mildred, Harry Layden; m. p.—HANLAN'S POINT (L. Solman, mgr.).—A big bill of special features was presented at this favorite summer resort during the week. Amongst them were Tom Everett's Aerial Bartolomeo and Darling's Dog and Pony Circus.—STARBOARD BEACH (G. T. Clarkson, dir.).—The Marvellous Greggs in their startling mid-air auto race were retained for another week. Zayton Berr's Far East Egyptian Circus is a big new feature. HARTLEY.

YONKERS, N. Y.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.). Monday and Thursday rehearsals 12).—Rudolphe and Pickering, well liked; Pania, Ed. excellent; bill 0-11: Millman Trio, excellent; warden, went well; James J. Duffy, character comedian, dialect songs, good, jokes coarse. 13-15, Dave Devil Davis, roller skating acrobat, sensational; Buford, Bennett and Buford, comedienne, hit; Joe and Nellie Daner, eccentric comedy, went big. CRIS.

VARIETY ARTISTS' ROUTES FOR WEEK JUNE 20

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JUNE 19 to JUNE 25, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

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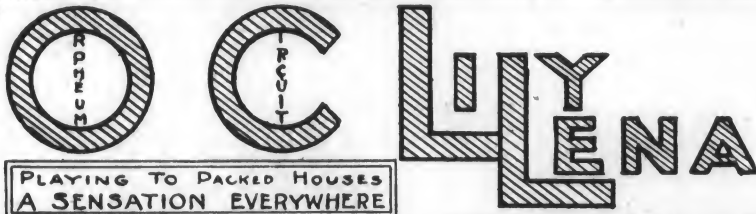
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De Oesch Mlle M 336 So 10 Saginaw
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Goforth & Doyle 251 Halsey Bklyn
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Goodman H 700 E 105 N Y
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Hallman & Murphy 913 McKean Phila
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Hamblin The 51 Scovel Pl Detroit
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Irwin Flo 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass
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Jackson Harry & Kate 206 Buena Vista Yonkers
Jackson Arthur P Coliel Pittfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson & Long No Vernon Ind
Jackson Family Hippo London Indef
Jacobs & Sordel 1240 Franklin Allegheny
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Lane Eddie 305 E 73 N Y
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Lewis & Lake 2411 Norton Av Kansas City
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A MILITARY OPERETTA

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FOR 21 WEEKS

OPENED JUNE 13, 1910

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LOVELY LILY LENA

By DICK CROLIUS.

Say, pals, have you guys seen her?
I mean "her nobbs" called Lily Lena.
She's an English dame der papers say,
And der one best bet dat's come dis way.
She makes no "bluff," but she's all there,
From her tiny feet to her pretty hair.
She's what the Frenchman calls petite.
Small—and dainty—cute, and sweet.
When singing she's got such a taking way,
That yer wish she'd come out on der stage to stay.
She talks her stuff to der bunch and you
Tink you're der one she's talking to.
But it's just "mag-tism," I tink dat's der name,
For every guy tinks just der same.
And der "scenery" she wears— it can't be beat;
Each song is a change from head to feet.
And der finish finds yer mitts so sore,
Trying to make dis little dame do more.
Dat yer comes away feeling bum and glum
Dat Lily Lena's turn is done.
And you'll play her first, not show or place,
As yer know she'll always win der race.

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Possessed of the neatest and cunningest way,
Of saying the smart things they give you to say,
Right up to the mark, and distinctly au fait,
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When you dazzled row "B" with your brilliant smile,
Alice Lloyd.

Did you not notice me sitting third down from the aisle,
Alice Lloyd?

Was that gay little nod given all for my own?
Would you over your shoulder that shy kiss have thrown
If I hadn't been there? Or was that mine alone?
Alice Lloyd.

Alas! I'm afraid that I only got part,
Alice Lloyd.

Of those generous gifts from your fun-loving heart,
Alice Lloyd.

For that shifty-domed geezer in front of me, who,
Had a seaweed moustache and a bald spot or two,
Applauded and chortled his gratitude, too,
Alice Lloyd.

You modernized version of Omar Khayyam,
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You're going back home, where a "car" is a "tram,"
Alice Lloyd.

But, wherever Dull Care you conspire to kill,
Right here, in the City-Set-Under-a-Hill,
The ghost of your smile will make joy for us still,
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And while wishing you luck on your London-ward way,
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Engleton Nau
Egan Geo
Edwards Geo H (C)
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Ellsworth Grace Lillian
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Elhart Manie
Earl & Bartlett
Early & Laight (C)
Errac (C)
Finley Willie (S F)
Flower Cora (S F)
Fuller Bert (C)
Fregoli Mille (C)
Foster & Maurer (C)
Forten Edwin (C)
Flordy Adele (C)
Freeman Grace (C)
Fuhner Lucy
Free Edna P
Frey Harry C
Fiable Sandy (C)
Farrell Bros
Francis Ruth (C)
Ford Gertrude (C)
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Gannon Mary (C)
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Goldstein Nat (C)
Green Al (C)
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Globe Augusta (P)
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Hewletts The (C)
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Henderson Mrs
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Hill Emma (C)
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Ingils Gus (C)
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Jackson Mart (C)
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Jameson E E
Jones Bobby (C)
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Jones Katie (P)
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Keiso Louis (C)
Koonan Myra (C)
Kelly James
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Kurtis J (C)
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Keiso Louis (C)
Lambert (L)
Leaver Martin Miss (C)
Laudin & Roberts (C)
Lavall Ella (C)
Lyons Harry (C)
LeRoy Nat (C)
Lee Irene (C)
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Lowe Harry W
Lamb Clara
Ladieux Chas (C)
Lauder Geo (S F)
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Lewis Mae
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La Gracia Miss (C)
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Martin Nellie (C)
Moss Mr (L)
Mayers J (L)
Mills Chas C (C)
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Stone Arthur (C) Stayman G B (C)
Smith Jimmie (C)
Smith & Fowler (C)
Snyder Marion (C)
Snyder Harry (C)
Swisher Sophie (C)
Russell & Devine Grant
Shaw Fraser
Steele Victor
Staats Phil
Reed & St John (C)
Rianos Four
Rosa Eddie (C)
Romm Jos (C)
Rice Fred (C)
Reed Lon
Rolkier Andy
Hawson Guy
Reeves Elisabeth
Reeves Betty
Roe Lane & Walker
Robinson Mazie
Rayo Mille
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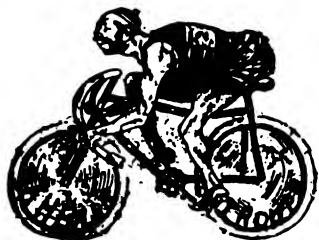
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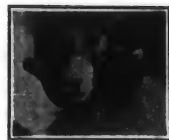
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VARIETY

VOL. XIX., NO. 3.

JUNE 25, 1910.

PRICE TEN CENTS.

The cover of Variety magazine features a central portrait of actress Rosa Crouch, with the text "ROSA CROUCH (CROUCH AND WELCH)" overlaid. She is surrounded by four circular inset portraits: top-left shows a smiling woman with the name "ROSA CROUCH" below; top-right shows a man in a suit; bottom-left shows a woman in a floral dress; bottom-right shows a man with the name "GEORGE WELCH" below. The entire design is framed by ornate columns and laurel wreaths. Two shield-shaped emblems with the word "VARIETY" are positioned on the left and right sides. At the bottom center is a decorative flourish with the signature "EDGAR M. MILLER" underneath.

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"Lucy Anna Lou"

It is by the Writers of "Silvery Moon," EDWARD MADDEN and GUS EDWARDS

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Direction REED A. ALBEE

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STAN STANLEY AND BROTHER

Odd, neat, capital idea. Passing somersaults between high and low riggings.

A DIVE THEY TALK ABOUT

Did you hear about that dive? Oh, you diver—without a tank! If he misses it—send flowers. Regards to Jack Wolf.

Direction, A. E. MEYERS.
W. V. M. A. Time.

Park Managers! Read this!

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Commencing
Week of
JUNE 26

Three Cycling Cogswells

This Week (June 20) Plaza Music Hall

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VARIETY

VOL. XIX., NO. 3.

JUNE 25, 1910.

PRICE TEN CENTS.

NEGOTIATIONS ON AGAIN FOR VAUDEVILLE AMALGAMATION

**Managers in Conference on Subject of Consolidation.
Conditions Favorable Just Now, 'Tis Reported.**

The amalgamation of the contending factions in the vaudeville division started off on the agitation route late last week. It is said conferences were then held between leaders in both the legitimate and variety branches of theatricals.

According to the report, the Shuberts were concerned in the proposals, and Lee Shubert is said to have talked the matter over with E. F. Albee, of the United Booking Offices, and also with William Morris.

A report on Tuesday had it that Mr. Albee, Percy G. Williams and John J. Murdock discussed the subject in a closed meeting at the agency's offices.

While the report cannot be verified, it was told to VARIETY that while Mr. Albee was interviewing Congressman Rhinock last week on the subject of the disposition of the bookings of the Rhinock-Cox southwestern theatres (formerly Anderson & Zeigler's), he intimated that the situation in vaudeville just now, through the high salaries demanded by headliners, would admit of a solution by combination, if the latter were possible. This is said to have brought Mr. Shubert into the negotiations. Shubert, according to report, outlined a plan to Morris.

Martin Beck, who fruitlessly attempted some time ago to bring the Morris Circuit into harmony with his Orpheum chain, is at present in Europe. Through Beck's linked interests with Rhinock, Geo. B. Cox and C. E. Kohl, all of the West, it is said that they are proceeding on the theory that anything in the amalgamation line brought about will be satisfactory to Beck, since it would remove "opposition" to come against the Orpheums by Morris houses now proposed for that territory. The three western men are reported strongly in favor of a consolidation of some sort.

While it is talked about that there is

some English circuit to become a party to the merger, if one goes through, nothing definite on that score could be obtained.

"Wise" vaudeville men who are aware of the promotion for amalgamation say that though nothing has yet come of this latest attempt to get together, it has a better chance of being put through quickly now than before. That the big agencies at present are figuring on next season's bookings is one of the reasons advanced why a speedy adjustment might be secured.

— Chicago, June 22.

That William Morris, Inc., will have a theatre in "the Loop," ready to open by Sept. 1, is confidently believed by several people in a position to know.

The Morris lease of the American has still eight years to run. Carl Herrmann, Richard Oestenraeder and Frank Upman own the property. When Mr. Oestenraeder was asked by a VARIETY representative if there was any probability of Morris abrogating his lease, he said that in his opinion Morris would continue in possession.

PLAYING IN HUSBAND'S SKETCH

In August, Mabel Fenton-Ross will re-enter vaudeville in a comedy sketch, now being prepared by her husband, Charles J. Ross. Music is to be supplied by Gus Edwards, with whom Mr. Ross is associated in the producing branch.

DIXEY IN "ONE."

Henry E. Dixey is prepared to re-enter vaudeville as a monologist in "one," having a comical talk delivered by him recently at the Lamb's Club.

M. S. Bentham is out for the dates. The agent placed Mr. Dixey in his last vaudeville appearance, when he presented "Over a Welsh Rarebit."

\$1,500,000 CONFEDERATION.

London, June 15.

The London Theatres of Varieties, Ltd., has offered for public sale by subscription in instalments, 100,000 cumulative 7% shares of its capital stock at 300,000 pounds. The common stock, 200,000 shares, is not on sale. Besides, there is listed in the prospectus \$625,000 of first mortgage debentures, due in twelve years.

The London Theatres Varieties is the Gibbons Tour, incorporated as a whole, with Walter Gibbons managing director.

The houses first held by the company are Holborn Empire; Empire, Kilburn; Hippodrome, Willesden; Empire Palace, Croydon; Empire, Islington; Olympia, Shoreditch; Hippodrome, Popular; Hippodrome, Balham; Grand, Clapham Junction; Hippodrome, Woolwich; Hippodrome, Putney; Hippodrome, Rotherhithe; Hippodrome, Ealing; Palace, Islington; Palace, Camberwell; Hippodrome, Richmond.

Others to be acquired, according to the announcement, are the London Palladium; Palace, Hammersmith; Hippodrome, Ilford; Hippodrome, Lewisham.

PUTS PRICE AT \$3,000.

It's \$3,000 in vaudeville for Nora Bayes and Jack Norworth for next season, or a "legitimate" production. Mort H. Singer, of Chicago, has tendered a music comedy contract for the couple, and Geo. M. Cohan has offered to write a piece around them.

Pending the acceptance of any "legitimate" offer, the couple have notified their agent, Edw. S. Keller, that they will remain in vaudeville next season if \$3,000 weekly will be paid for their services, nothing lower. A quick decision will probably be secured from managers by Mr. Keller.

While at the Colonial on the present trip at a salary of \$2,500 Bayes and Norworth are reported to have broken all box office records for the theatre. It is also reported that when Dave Robinson, of the Brighton Theatre, heard about it, he raised his figure for the act from \$1,000 to \$2,500 for the week of July 18 at the beach, which they accepted.

"CHANTICLAIR" IN LONDON, BIG.

(Special Cable to VARIETY.)

London, June 22.

"Chanticleir," taken from the Ronacher's production in Vienna, met with a big success, opening at the Oxford, Monday. It is a beautiful production, with bully music and a corking cast.

Bert Levy, reappearing in London, at the Palace this week, repeated his big success there of last season.

Ethel Levey, returning to the Alhambra after her Parisian engagement, scored a tremendous hit.

Rinaldo, the "rag" violinist, is playing two halls this week, for his London debut. At the Coliseum he is "great;" at the Hippodrome, good.

HALLS EXPECT GILLETTE.

London, June 15.

The English music halls are looking forward William Gillette as an attraction, playing a Conan Doyle sketch.

Negotiations are pending for the American actor, at a price reported to run into the three figures—in pounds.

O'BRIEN'S VAUDEVILLE ROUTE.

A route over the Orpheum Circuit for next season, secured by Bill Lykens of the Casey Agency, has caused Neil O'Brien, the minstrel, to place a negative upon the many offers received by him for next season.

An Orpheum Circuit engagement made for Lew Dockstader has been sidetracked. Mr. Dockstader is forming a minstrel company of his own for "The Open Door" next season. Dockstader was the first of the two big "end men" to invade the varieties this season.

George Primrose has declared himself for Vaudeville.

CONTINUOUS FOR A NICKEL.

Chicago, June 22.

One of the several small houses along State Street, downtown, the Gem, is increasing its capacity by adding a balcony. When the improvements are completed vaudeville and pictures will be offered in the continuous form at five cents admission.

PANTAGES MAY EXTEND CIRCUIT.

Chicago, June 22.

Reports come from the south that Alex. Pantages has had representatives in that section looking over the situation, with a possible view to acquiring theatres, or else forming a booking arrangement whereby the Pantages acts may be routed down that way. Mr. Pantages is expected in Chicago within two weeks, when something definite may be made known.

On excellent authority it can be stated that Pantages expects to fill in a couple of weeks between Detroit, where his acts will open at the new Miles Theatre, and Minneapolis and St. Paul, where Miles theatres are also located. At present the twin city houses are being booked by Sullivan-Considine, but after Sept. 1 they switch to Pantages.

From Grand Rapids comes the report that the Coast manager has his eye upon the Temple, a house which has been controlled by E. P. Churchill, and which, so far as at present is known, will continue next season as a part of the Churchill Circuit. It is said, however, that the interests which Churchill lately acquired in the automobile business may take him away from vaudeville sooner than has been generally expected, and in that event Pantages may hook on to the Churchill houses all the way around.

There was a report current on the streets early this week that the local Pantages representation would be changed from Ed. Lang's office to another Chicago agency, but this Lang denies. For a long time there has been wirepulling a-plenty by other agents to land the appointment.

HODGINI WEDS.

"Daisy" Hodgini, the rider with the Ringling Circus, and one of the girls of the Marnello-Marnitz Troupe, are reported to have married.

The girl acrobat has retired from the act, her place being taken by a member of the Lorsch Family, with the same show.

LOU ANGER MARRIED.

Chicago, June 22.

When Lou Anger began rehearsals with "The Gay Hussars" for the brief run the piece enjoyed at the Chicago Opera House, he was not acquainted with Sofie Bernard, one of the principals. Now they are man and wife. Last week, at the home of Anger's sister, in this city, Judge Fox performed the ceremony. The twain will stay in Chicago until Anger leaves for Spokane to start a tour of the Orpheum time July 11.

OKLA. "KIDS" WON'T.

Hugo Morris, in the interests of the Morris office, called at the Hotel Breslin this week and interviewed the father of Louis and Temple Abernathy, the two Oklahoma youngsters who rode from their home to greet Colonel Roosevelt in New York. Hugo wanted to interest the elder Abernathy in a week's engagement for his plucky sons.

The plainsman said he would rather not have the boys appear, lest they form a liking for the stage and desert their hardier pursuits.

POLAIRE OPTION TAKEN UP.

The option of six weeks beyond the present engagement of four, held on the services of Polaire by William Hammerstein, was taken up by the manager just before the expiration last Saturday night. Four weeks longer were contracted for, with another option for four beyond that, twelve in all.

Preliminary negotiations had, it is said, caused some feeling, Mr. Hammerstein wishing a longer extension at a reduced salary after the six weeks expired. This was objected to by the Frenchwoman.

It is reported that an act to be called "Polonaire" will be made up for the "small time" with a dancer from a burlesque show cast for the principal role in the "copy."

The fiery weather at the opening of the week sent a chill up and down the spines of roof garden managers.

The biggest surprise was at Hammerstein's, where patronage was cut to one-half the normal crowd which has packed the roof since Polaire opened her run there. She is still the main attraction. The decreased interest manifested itself Monday evening, and was followed by another slim crowd Tuesday night.

Some showmen said it was due to the weather, though roofs are favored on hot evenings; while others claimed that Polaire's "booming" had run its race, with the reaction following.

At the American, Monday night, a big orchestra watched the show. Tuesday night the crowd was not so heavy, though occupying a goodly share of the seats.

"PECK'S BAD BOY" DIES.

Boston, June 22.

Richard A. Coleman, the original "Peck's Bad Boy" in the Atkinson Comedy Co., and a veteran variety player, died here Tuesday.

AERIALIST CRITICALLY ILL.

Louis Jordan, head of the act known as the Flying Jordans, a standard outdoor act, is lying seriously ill at his home in Sheephead Bay. He suffered a stroke of apoplexy a few days ago and for hours his life was despaired of. He has since somewhat improved, but is not out of danger.

TANGUAY CANCELS NEXT WEEK.

By mutual understanding, Eva Tanguay will not play next (her second) week at the Alhambra, New York. The eccentric singer is the headliner there. The warm weather for the first few days of the week caused a depleted box office, and according to report, when Miss Tanguay suggested that she would enjoy a rest if the weather continued at the top zone, Percy G. Williams acceded. Later in the summer Miss Tanguay has a beach-side contract to fulfill.

It is said her contract with Mr. Williams for the Alhambra, at least, if not for the other Williams houses already played by her, called for a guarantee of \$1,500 weekly, with a percentage of the gross receipts on all monies over the specified amount.

LASHWOOD WANTS \$2,000.

About twelve weeks in America at \$2,000 per commencing Jan. 2, 1911, will be acceptable to George Lashwood, the English singer, who played on the Morris time last season at a much less figure.

Lashwood has commissioned the Marinelli agency to "fix it with Williams or Beck," with perhaps a due regard for the presence of his name on the "blacklist." There is a chance, however, of Lashwood securing some time over here again perhaps, not at \$2,000, but maybe a couple of hundred more or so than Morris paid him.

BREEN LEAVES "GIRLIES".

July 4 Harry Breen again returns to vaudeville as a "single" after playing with Frederic Thompson's "Girlies" for three weeks.

The youthful singer has been enacting a role with three lines for the past two weeks, it having been found that his "extem" song speciality could not be fitted into the piece. For the first few performances Mr. Breen sat in the audience during the second act. When his time arrived, he arose, singing from the centre of the auditorium.

Albert Spalding, the American violinist, is home after completing a tour of the Continent. He will return to Europe in the fall.

SUIT DISMISSED.

The action for damages brought against Pat Casey by Hayman and Franklin was dismissed by Justice Gerard in the Supreme Court last week before the question of fact reached the jury.

The action was commenced a year or more ago, when Hayman and Franklin came over to New York from the other side, alleging they did so on the strength of holding a Casey contract. They first appeared for a Sunday night at the Circle, afterwards for a week on the Poli Circuit, when no further engagements were assigned to them. The suit followed. Casey set up as a defense that the act had assured him they would produce a new turn on the American visit, whereas the one presented was shown by the team in New York before they left for England.

Morton Fischel appeared for Mr. Casey. Hayman and Franklin are now in Europe.

THE NEXT LASKY ACT.

The next act Jesse L. Lasky will produce for vaudeville will be called "On the House Top," and be presented August 29. It will feature Knute Erickson, the comedian of Lasky's "At the Waldorf."

Several other productions for the varieties are contemplated by the producer, who expects to be kept active at the commencement of the season in preparing for the legitimate a musical comedy. The book has been written by Channing Pollock and Ren Wolf.

TOLEDO HOUSE SETTLED.

Toledo, June 22.

Everything has been settled for the new vaudeville theatre B. F. Keith will erect in this city. Building will commence in the fall, and the house be in readiness to open next spring. Its seating capacity is to be 1,100. The site is on St. Clair St., within one half a block of the Valentine Theatre.

M. Goodman, attorney for Mr. Keith, was here last week when all formalities were gone through with.

Syracuse, June 22.

Ground for the new B. F. Keith house here will be broken in August or September. It has been hanging fire for some time.

WAITING FOR THE GOVERNOR.

Up to Wednesday Governor Hughes had not placed his signature to the White Rats Agency bill. The delay had no especial significance either way, lawyers said this week. The Governor has until June 27 to make the measure a law. If not signed by then, it will lapse.

A special session of the New York State Legislature called last Monday will have no concern with the bill.

FOY SHOW OPENING.

Boston, June 22.

The Eddie Foy show "Up and Down Broadway" opens here Monday, remaining the week out. It may go into New York June 27, or remain away from there longer.

The Three Richardsons are with "The Follies of 1910" on the New York Roof.



GEORGE PRIMROSE AND HIS FAMOUS DANCERS.

A big drawing card in vaudeville.

LEGITIMATE INDEPENDENTS GAIN BIG K. & E. PRODUCER

Henry W. Savage Taken In by the "Open Door" Under Special Terms.

It was settled early this week that Henry W. Savage, the legitimate producer, and former ally of "The Syndicate," would flop to the Shuberts' "Open Door" side. The announcement was officially expected to be made Wednesday or Thursday.

It had been rumored for a week or so that Colonel Savage would leap to the Shuberts' enclosure. With his capture it was said on Wednesday that all angling for an understanding between the Shuberts and Klaw & Erlanger, which had been carried on for some time by "outsiders," would be declared off.

It was also said that Nixon & Zimmermann could be figured as "Open Door" adherents, though this would not become public knowledge through the firm holding interests in the Amsterdam and New York theatres.

Nixon & Zimmermann, it was reported, had held joint interests "under cover," with the Shuberts for a long time.

It is said that Mr. Savage consulted with A. L. Erlanger before taking the step, and that John Cort was present at the meeting.

The departure of Savage to the Shuberts would be coincident with the termination of Klaw & Erlanger to handle attractions only in the big cities hereafter, thereby throwing all the burden of supplying the remaining "legitimate" time upon the shoulders of the Shuberts and "Open Door" managers.

The information comes from an authentic source that Col. Savage's terms with the Shuberts were very advantageous to himself.

St. Louis, June 22.

The Republic, under a Burlington date line, printed yesterday that the Shuberts had purchased thirty theatres of the Chamberlain Circuit in Illinois, Iowa and Missouri for \$750,000, after negotiations carried on by Klaw & Erlanger failed to secure them.

CASEY IN "THE LEGIT".

Chicago, June 22.

The fine Gaelic-Italian-Austro-Hungarian hand of Pat Casey may be seen in the passing of the Grand, Danville, Ill., to the Klaw & Erlanger side of the legitimate scrap. The Allard Bros., who did the passing, have the Lyric, next door, which books through the Western Vaudeville Association, Chicago.

The W. V. A. is presided over by Chas. E. Bray, and owned by Martin Beck. Casey books for Beck, and knows the path to the K. & E. offices in New York as well as he knows how well the "bread line" likes Lizzie's cooking. And Mr. Casey also books an act now and then with Mr. Beck; also Mr. Bray, sometimes more often than now and then.

Out here the people say that Casey

will eventually land in the legitimate, besides vaudeville, where he is already planted.

NOT GOOD EVIDENCE.

Boston, June 22.

Judge Richardson, in the Suffolk Divorce Court, Monday noon, dismissed the divorce libel brought by Maximilian H. Meithke, of Newton, against his wife, Florence L. Meithke, recently musical directress of "The Fool" company. The case had been on trial three days. Meithke had named two men in his bill of complaint: Alfred T. Gorman, a wealthy fish dealer, of Gloucester, and Samuel A. Walker, the veteran proprietor of the New York Vaudeville & Dramatic Exchange, on Tremont Row.

Advance Agent J. H. Kent, Manager A. Davis and Stage Manager Frank C. Woodward, of "The Fool" company, testified that Mrs. Meithke was in Presque Isle with the show on dates when witness for the husband said she was in Boston. Regarding testimony of detectives concerning Mrs. Meithke in Walker's booking office, the court said:

"All the alleged acts took place in the day time in Walker's office—a theatrical agency—where the door was likely to be opened at any minute, and I do not think it reasonable when there are so many other places to go to."

Mrs. Meithke fainted when her victory was announced.

MUST PLAY BIG BILL.

Unless some scheme is fixed to scatter them, there will be a glittering array of headliners at the San Francisco Orpheum July 4. The New York Orpheum office booked in an exceptional bill for that week with the prospect of having a big crowd in town for the Jeffries-Johnson championship fight.

Among the features were Lily Lena, Annabelle Whitford, Loie Fuller and her "Ballet of Light," and others of equal prominence. The big fistic battle has been declared off for "Frisco," and the Orpheum people find themselves with a record bill on their hands.

FIRST CONTRACTS ISSUED.

The first contracts issued for next season by the United Booking Offices since Percy G. Williams returned from Europe are said to be those in the possession of Julius Steger, for his sketch, "The Way to the Heart."

Mr. Steger has been routed in the east up to March. For about that time he will pass upon a proposition to head a production, which has been submitted to him. Mr. Steger opens his season in vaudeville at Montreal, Sept. 12, playing a week at the Brighton Theatre August 29.

As before, Mr. Steger tours under the personal direction of Martin Beck and E. F. Albee.

THE WHITE RATS' TICKET.

The ballots for the election of officers of the White Rats were prepared June 16. All ballots must be returned by July 19, when the polls close.

The Nominating Committee has selected but one candidate for the office of President ("Big Chief"). Two have been named as contestants for Vice-President ("Little Chief"). There is no opposition for the combined post of Secretary and Treasurer, nor have any more than the necessary number, five, been nominated for Trustees.

Fifty names are on the ballot for Directors. The Board is made up of twenty-four members. The eight receiving the most votes are elected for three years, the next eight for two years, and the third eight for one year.

The full ticket is as follows:

PRESIDENT—Junie McCree.
VICE-PRESIDENT—George E. Delmore, Edwin Keogh.
SECRETARY AND TREASURER—W. W. Waters.
TRUSTEES—Harry O. Hayes, John P. Hill, Colie Lorella, Edw. Esmonde, Stanley Murphy.
BOARD OF DIRECTORS.
Ed. LaMar
Charles B. Lawlor
George LeMaire
Walter Lelroy
Herbert Lloyd
Carlton Macy
Joe Madden
James Marvo
Tim McMahon
Charles B. Middleton
George W. Munroe
Mark Monroe
Sam Morton
George P. Murphy
Fred Niblo
Robert Nome
Frank North
Joe Phillips
Sidney Reynolds
Thomas P. Russell
Fred Sa-Hera
Will C. Smith
Rube Welch
Al Weston
Tony Williams

GETS MUSIC BACK.

The copies of music, with the plates of the song "When My Marie Sings Chilly-Billy-Bee," were directed returned to the J. Fred Helf Co., by Maurice Shapiro upon an order of the court, according to Mayer & Gilbert, attorneys for the Helf Co.

Shapiro had made the seizure through a claim of the Helf song having been pirated under his copyright for "Rosalie Sings Ciribiribi". Affidavits were filed with the court, and the order signed June 3.

CLAIMS ROOF FOR HIS'N.

"Catch that sign over there, youth?" said Walter Rosenberg, pointing to the new electric display outside the New York Theatre proclaiming that there is a "summer and winter roof" on top. "Well, that's a mistake of the sign writer."

"Your old friend standing near you has a lease on that top, and will be back there with his own show Sept. 15, so when you pass all those lamps telling what's coming off, don't get the idea that anybody is throwing the hooks into Walter."

Mr. Rosenberg played vaudeville and pictures atop the New York during the winter. His lease read he must vacate yearly between June and Sept.

CORT'S SPOKANE THEATRE.

Spokane, June 22.

A story about town says John Cort will have a new theatre. It is further stated the new house will be on ground between Browne and Division Sts., on the north side of Riverside Ave.

COMEDY CLUB'S CIRCULAR.

A circular letter has been forwarded to members of the Vaudeville Comedy Club, calling attention to its progress, and asking members to co-operate in increasing the membership rolls.

A similar letter was mailed about the first of the year. The present communication informs members of the advancement since then. Some straightforward statements are contained in the circular that cannot fail to impress the reader that the Comedy Club is booming, under an executive staff full of the spirit of promotion and belief in the future of the club.

Four full letter-size pages are filled with explanatory remarks, each aimed for the point "that the Comedy Club is 'the Club'." Special attention is called to "Clown Night" every Thursday, an institution inaugurated by the Comedy Club, and now recognized as the leading feature of clubdom in the Metropolis.

The circular goes on to say that every evening during and after shows, a jolly good crowd of members and their friends (guests for the evening) may be found at the clubhouse. It also somewhat emphatically remarks: "There must surely be some kind of good fellowship found in our clubhouse that can not be had at Broadway cafes. You will find there the crowd formerly at two or three well known Broadway places, and where the landlords had big diamonds spread all over their persons, but never cared a rap for the actor beyond the size of his check. We've made it possible for the actor to remain out of these, and at the Comedy Club, secure in that he is among friends and companions, who are there as he is, for a wholesome evening in a wholesome place."

The circular makes plain that the Comedy Club has left the pathway of an organization for any protective measures among its professional members. "If you expect professional protection," it says, "the Vaudeville Comedy Club can do you no good. We are too busy planning good things for the club and its members to bother with that."

The Comedy Club has had a large influx of members of late, and is after more, asking members to read the circular to those who are not.

DRAMATIZES ADAM SOWERGUY.

Adam Sowerguy, that famous "small time" manager created by J. A. Murphy in a series of stories running in VARIETY, and which has keenly satirized the vagaries of the butcher-grocer-manager "breaking in" vaudeville has been dramatized by Mr. Murphy in a sketch for the varieties.

Mr. Murphy will impersonate Adam himself in the piece. Eloise Willard Murphy (Murphy and Willard) will be Millie La Nade, the gal who touched Adam for ten, while "Guppy and Fogg," "Old Man Shiveley," "the curtin puller" and other well known characters in Mr. Murphy's amusing tales will be taken by a capable cast now being selected.

Three sets of specially painted scenery will be carried.

Mary Gibbs Spencer will present "An Old-time Farce" at the Brighton Beach Theatre, June 27.

PROGRESSIVE POLICY NEXT YEAR'S PROMISE OF WEST

Empire Wheel Puts Premium on Enterprise of Producers and Old Timers May be Jarred.

The reception into the ranks of the Western Burlesque Wheel producing managers of Gordon & North was not brought about without a certain amount of protest on the part of the old-fashioned members who have conducted their business on the penny-pinching theory that a cheap show is the final winner.

Several of these managers have been outspoken in the declaration that the big shows promised for next season by Gordon & North and Dave Marion (lately arrived at the position of independent producer) will turn out to be a detriment to the whole organization.

"A manager who follows one of these expensive shows into a stand with an ordinary production, representing a small investment, is going to look like a dead one," is the way one of the managers expressed his own and the sentiment of his dissenting associates.

On the other hand, the progressive element regards the acquisition of the new producers as a good business move. Said a manager, who is an important factor in the Wheel, to a VARIETY representative this week:

"We of the West have come to recognize that the progressive policy is the only one for burlesque. The Empire Circuit Co. has not realized until recently that the opposition has come to stay, and must be met.

"Working along obvious lines of argument, it is evident that 'classy' shows play an important part in the necessary campaign. The old-fashioned manager will undoubtedly protest against this new state of things—his lamentations have already been heard. However, he must give way to the forward movement.

"I venture to say that the Western Wheel will shortly see the beginning of a slow process of elimination by which the old-time conventional producer of cheap shows will be elbowed out of his place among the burlesque producers. The process of turning the producing business over to newcomers will necessarily be a slow one, and accomplished only with some degree of dissatisfaction on the part of the managers forced out. This will be only a detail, however. The progress must go on.

"Along with the movement for better, larger and more expensive shows will, of course, come a realignment of the Wheel. The unbusinesslike and small, unprofitable stands must go. And they will go as quickly as is consistent with fair treatment to the house managers who have been loyal to the Empire Circuit Co."

While the manager quoted would not comment on the point, it is well known that there is a good deal of agitation among the traveling managers for the elimination of the "split week" stand in Albany and Troy, the Harrisburg week, and the substitution of the Theatre Francaise for the Royal in Montreal.

It was expected that the Western Wheel drawings would be held this week. As printed in VARIETY, the 1910-11 route sheet has been made up and forwarded to Cincinnati for the approval of the Empire directors. It is expected back "OK'd" to-day. Drawings may then proceed. What changes occurred in the tour, or what action the directors took in handling it, had not become public up to Wednesday.

ASSAULTS PAT WHITE.

Pat White, the burlesque manager and producer, was badly hurt in a scrimmage, early Wednesday morning, with three thugs, who held him up and robbed him of his jewelry.

White was picked up by a cabman, who recognized the comedian, and carried him to his apartment in the Normandie Hotel. Detectives arrested three suspects. One had White's jewelry. The three men denied any knowledge of the holdup, and as White was in no condition to go to the station-house to identify them, they were held at police headquarters on a charge of assault and robbery.

"POP" IN BURLESQUE HOUSES.

The Casino, Flatbush Avenue and State Street, Brooklyn, playing the burlesque shows of the Western Wheel, started Monday last with a policy of moving pictures and "pop" vaudeville, supplied by William J. Kane. The Empire in Williamsburg, operated by the same concern, will commence a similar style of entertainment next Monday.

Low Nap Wood, treasurer of Teller's Broadway Theatre, Brooklyn, was lately married to Clara Dorothy Hammeling, telephone operator at the Flushing station of the Long Island railroad.



NEW GAYETY, CHICAGO.

An advance photo of the Columbia Amusement Co.'s proposed theatre and hotel at the northeast corner Clark and Madison Sts., Chicago, to open about Dec. 15, when the theatre will be a spoke of the Eastern Burlesque Wheel.

SPIEGEL HAS WOODHULL SHOW

H. S. Woodhull's franchise in the Eastern Burlesque Wheel, under which Mr. Woodhull operated "The Lid Lifters," has been transferred to Max Spiegel, who now has "The College Girls" on the same circuit.

This will give Spiegel two shows next season, and winds up the last of the Columbia Amusement Co. franchises left in the Eastern Wheel by Gordon & North, when that firm joined the Western side.

Though on Monday Columbia Amusement Co. officers confirmed the turning over of the Woodhull show to Spiegel, it seemed that H. S. Woodhull, the owner of the franchise, had not been informed or was not in accord with that decision. A telegram bearing his signature was in evidence addressed to another Eastern Wheel manager asking if he wanted Woodhull's show for next season.

"BLUTCH" IS WORKING.

"Stop those fans working!" "Keep off my feet!" "What d'ye want?" "Where's the ink!" "Wait until Leon comes back, can't yer?" "Sign here—hurry!" "Yes, steady work, sometimes you work Sundays and sometimes you don't!" "Nothing doing! Hey you, got a big act?" "Hurry, hurry, hurry! don't we start to rehearse the last of July!" and other exclamations may be heard around James E. ("Blutch") Cooper as he moulds his "Jersey Lilies" into shape for next season.

"Blutch" is now working. He is a manager between seasons, and an actor-manager in season. Mr. Cooper is taking out W. S. Clark's former show "The Jersey Lilies" by himself. Among those so far engaged are Leon Errol (who will write and produce the two new pieces), Alf James, Robert Algiers, Marty Regan, Symphony Quartet, Stella Chatlain, Kate Pryor, and James E. and Lucia Cooper.

HILL SHOW OPENS AUG. 22.

Gus Hill's new production of "The Midnight Maidens" will open Aug. 22 with the following people: Woods, Rakston Co., Harry Emerson, Welch and Maitland, Creighton Brothers, Lena LaGouvier, Gladys Sears, Howard and St. Clair, Emily Hall, Walter Bueal, and Matthews and Harris.

Jack Mason will stage the numbers, one necessitating three electricians.

WEBER & RUSH PRINCIPALS.

Among the principals and special features engaged through Ed. F. Rush for the Weber & Rush three productions on the Eastern Burlesque Wheel next season are May Walsh, Lake and Sorge, Kelso and Leighton, Hickman and Bentley, Feeley and Kelly, May Romer, Gordon Musical Highlanders, Ike Wall, Ollie Omega, Dunedin Troupe, Niblo and Spencer, Robertson and Harland, Terry and Bentley, Marion Mack, Ireland and Stevenson, Wolff and Lee, Watson Sisters, Mabel Roberts.

The former act of Lake and Stevenson is contained in the new formations of Lake and Sorge, and Ireland (Fred) and Stevenson.

Tambo and Tambo sail for Europe on the Oceanic August 10.

FRANK B. CARR DEAD.

The body of Frank B. Carr was taken out of the North River at the foot of 38th St., Wednesday, and removed to the New York Morgue. Funeral arrangements were undertaken by James H. Curtin, Eastern manager of the Empire Circuit, a former business associate of Carr's. Mr. Curtin paid the burial expenses.

Carr was 55 years old, and had been in the theatrical business practically all his life. He was born in Boston. A few years ago, when his Western Burlesque Wheel show, "Carr's Thoroughbreds," was a prosperous organization, Carr was reputed to be worth more than \$50,000.

Reverses diminished his modest fortune, until a few months ago he was practically destitute, and news was received in New York that he had attempted suicide in Chicago by cutting his throat. Carr recovered from this, and later attempted to conduct an independent burlesque show, with funds furnished by friends. This was a financial failure, and since that time Carr had done little.

The deceased was at one time among the strongest financial factors of the burlesque circuits. He was manager of the Third Avenue Theatre, owned a house in Brooklyn, and had several companies on the road.

In his personal appearance he was inclined to be somewhat eccentric, wearing a full-dress waistcoat at all times, and displaying large diamonds.

Several months ago he was committed to a Brooklyn hospital for treatment, and was in ill health. His friends then went to his assistance.

EMPIRE CO. LEASES TROC.

Philadelphia, June 22.

The lease of the Trocadero Theatre is now in the hands of the Empire Circuit Co. (Western Burlesque Wheel). It was held formerly by J. W. Winpenny. Upon his death the lease was held by his estate until the expiration of its life. Then the Empire people took it over.

CLAIMS COLUMBIA RECORD.

It has been announced that "The College Girls" broke all existing box office records at the Columbia (Eastern Burlesque Wheel) last week.

Oliva was the featured attraction during the record week. Commencing Monday the Bird Millman Trio go on as the extra attraction.

CROUCH AND WELCH.

Rosa Crouch and George Welch who have been in partnership for the past two years have been meeting with success everywhere they appeared. Mr. Welch was the original "Bad Boy" of Karno's "Night in an English Music Hall." Miss Crouch is known the world over as "The Electric Dancing Comedienne."

The clever pair have been specially engaged for Jos. M. Gaites' musical production "Bright Eyes" for next season. For the past two years they have been under the personal direction of M. S. Benthams.

Pictures of Miss Crouch and Mr. Welch are on the front page this week.

VARIETY

Published Weekly by
VARIETY PUBLISHING CO
 Times Square, New York City.

NIME SILVERMAN
 Proprietor.

CHICAGO, 167 Dearborn St.
WALTER K. HILL.
LONDON, 418 Strand.
CHARLES J. FREEMAN.
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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail must be accompanied by remittance, payable to Variety Publishing Company.

SUBSCRIPTION RATES.

Annual \$4
 Foreign 5
 Single copies 10 cents.

Entered as second-class matter at New York.

Vol. XIX. JUNE 25. No. 3.

The Kilties Band has been booked for the Morris time.

Quigg and Nickerson are with "The Follies of 1910" for the summer.

George Hall, lately returned from England, is on the United time.

Ed. Gingras, a French cannon ball juggler, will shortly open in this city.

Grace Cameron will headline the bill at the Palace, Philadelphia, next week.

Pedersen Brothers have been held over indefinitely at Hammerstein's Roof.

Clifford and Burke commence the Orpheum Circuit Sunday at Spokane (Casey).

Mosher, Houghton and Mosher are due to open at Amsterdam, Holland, August 30.

B. Newman will open the Strand, Far Rockaway, June 29. Eight acts will be in the bill.

Annette Kellermann left New York last Monday to open at the Orpheum, Seattle, July 4.

Humes and Lewis have engaged for Pat White's show (Western Burlesque Wheel) next season.

"**The Suffragette Police**" is the title of a new piece on the Loew time, produced by Herbert Lloyd.

Charles J. Ross left "The Barnyard Romeo" Saturday. Sydney Grant replaced him as "Chantecler."

W. J. Fulkerson, former manager of the Empire, Los Angeles, has purchased the Grand, San Diego.

Conway and Leland return to New York next week, after a long period of playing on the other side.

Dave and Percy Martin will rest at their farm over the summer, opening on the Inter State Circuit Sept. 5.

Ben Bornstein, in Chicago for some time "plugging" songs for the Al. Von Tilzer Co., has returned to this city.

Sam Patterson, for five years one of the Five Musical Spillers, has severed connections with that act.

Dave Steinhardt, attorney for the Casey Agency, and Herman Phillips have formed a partnership for the practice of law.

Poli's, Hartford, changes over to summer stock Monday. H. Percy Meldon, of the Crescent, Brooklyn, will be the director.

Martinetti and Sylvester, on the Orpheum time for the past two seasons, open at Proctor's Newark, July 18. The team will play east next season.

Tunison and Rober, a western act, recommended to the Casey Agency by Leo Carrillo, will have an eastern opening at Mt. Vernon Monday (Lykens).

Alec Fischer is coming back to New York the first week in July, according to the young girl who is minding Alec's office for him while he is in Europe.

Fifi Ronay and her Poodles are on the opening bill of the American, Rockaway Beach, July 2. Fifi is one of the Ronay Sisters, who appeared in a sort of clown act over here some seasons ago.

Gene Greene, once of Greene and Werner, will appear in New York for the first time as a "single," at the Fifth Avenue, Sept. 5. Max Hart is the agent.

Ed. Fennell and Lena Tyson (the latter a sister of Grace Tyson) open on the Orpheum Circuit Sunday at Spokane, contracted for through M. S. Bentham.

Violet Staley, a sister of "Dick," is coming to New York for a return stage appearance. Miss Staley has been visiting her brother at his mines in Colorado.

W. Cutty, of the Musical Cuttys sailed for Italy, where he will join his wife who is singing in grand opera. The act remains in America in charge of another brother.

Pat Casey left Brighton Beach last Sunday after running the shows at the Music Hall there for two weeks (one clear day). Pat didn't do so badly; he still has one suit and his health left.

The Chicago Building Department on Wednesday announced a new ruling. It provides that all popular-priced vaudeville theatres, as well as picture houses, shall be under its supervision.

The Heim Children having completed their eighty eighth successive week, have left for their home, where they will spend a few weeks prior to opening on the United time, where they are booked up to 1912.

Tom Gillen cancelled his contract with Weber & Rush for next season, upon the receipt of an application from Sullivan-Considine to make another tour of their circuit, which Mr. Gillen will do, commencing Aug. 13.

The moving picture theatre to occupy the site formerly taken up by Schultz' cafe on Broadway, between 41st and 40th Streets, is nearly completed. The arcade front was put in place this week, and the opening is promised within a few days.

Representatives of the White Rats and officials of the Central Federation of Labor met Wednesday in Chicago, and the controversy was discussed as to what should be done about the Unionists' demand that the artists' society take out a charter under the banner of the Actors' Union.

The Vaudeville Run to Brighton Beach last Sunday finished with about six of the twenty autos entered. It started at Columbus Circle. The eventful incident of the day was Billy Rock running his machine into the one owned by Jim McIntyre at the starting point. McIntyre lost his temper, and fourteen gallons of gasoline were rendered useless.

Louis Weslyn is spending the summer in his bungalow at Woodstock in the Catskills. He will play in a new act written by him called "Around the Corner with Louise Richmond," starting in October.



THEATRICAL PHRASES.

BY HENRY CLIVE.
 STAGE PRESENCE.

Marie Fenton has been placed to appear at the Palace, London, June 11. The date was entered through the Marinelli agency.

Harry Lee lost his voice Monday. That is why Hoey and Lee failed to appear at the Brighton Beach Music Hall this week.

Paul Morton and Arthur Deagon, at their summer homes in Freeport, Long Island, have a wager to be decided by the first to become a father.

"**Skigie**" has gone away to camp for the summer. It is VARIETY's youthful critic's initial plunge into the world and woods without a parent. His first letter home read: "Dear Mother. Arrived safe and well. Yours Truly, Sydne."

Camille Ober, who has been on the other side for nearly a year, is scheduled to open Aug. 15 at the Brighton Theatre. Commencing in the fall, she plays the Orpheum Circuit. Marinelli arranged the dates.

Jock McKay is playing at Atlanta, Ga., this week. He will sail for a visit to Scotland in a few days, returning to make another tour of the Orpheum Circuit, opening in September. (M. S. Bentham.)

The Eltinge Road Show which starts out about August 1 under the direction of Rogers, Leonhardt & Curtis will have Riccabonna's Horses, 5 Columbi-ans, Middleton and Spelmeyer, Almont and Dimont, besides others to be engaged.

GAUMONT PRINTING PLANT GOES OVER TO INDEPENDENTS

Herbert Blasche Chronophone Agent, Buys Out Paris Firm's Interest.

Announcement was made Wednesday that Herbert Blasche, formerly representing Gaumont, the French film manufacturer, in New York, had bought out the big plant in Flushing erected and equipped by George Gaumont to print positives for the American market from negatives imported from Paris.

Mr. Blasche stated that for the present the plant would make a business of printing positives for the independent people in the picture trade, the factory having a capacity of 60,000 feet of film a week. Mr. Blasche was emphatic in his declaration that under the new arrangement the Flushing establishment had no connection with the Paris house of Gaumont. He added that the transaction did not affect the contracts existing between Gaumont and George Kleine, of Chicago, American agent for Gaumont in this country.

The suspicion was current among film men, however, that the transfer of the Flushing plant was only the first step in what would ultimately be the separation of Gaumont and the Motion Picture Patents Co. Mr. Blasche said it had not yet been determined whether the Flushing plant would go into the business of producing original negatives, that being a point for the future to decide.

Questioned whether he had made any connection with John J. Murdock, he replied:

"Nothing has yet been done in that direction."

The Flushing factory was completed about eight months ago. Then Gaumont went to the Patents people and asked the right to print positives, after the manner followed by the Pathe Freres in Bound Brook, N. J. The trust heads negated the proposition immediately, and the plant has been idle ever since.

Lately the Gaumont firm has abandoned its New York office, and the name does not appear in the telephone or city directory. Mr. Blasche is located in the Flushing place.

INDEPENDENTS

STILL CONVENING.

Cincinnati, June 22.

The usual fortnightly confab of the Independent film rental agency men was held at the Sinton last Saturday and Sunday. The most important action was the tightening of the issue between the Sales Co. and the Associated Independent Film Manufacturers.

Rental agencies allied with the insurgents have declared not to buy from the Sales Co., and it has been agreed that agencies cannot buy from both independent sources but must confine their purchases to one camp or the other.

The present line-up of the situation gives the Sales Co. eight reels per week for release, six of American man-

ufacture, and two of importation. The Associateds have sixteen reels in all, and have the backing of fifteen of the thirty rental agencies outside the Patents Co. fold.

It is said that the Sales Co. increases its accredited output by the easy method of attaching a factory name to an old reel and releasing it as an established brand.

During the meeting it was announced that the court had ruled as inequitable the contract between Thalhauer and the Sales Co., under which the Sales Co. sought to enjoin Thalhauer from releasing his films elsewhere; the case being dismissed with costs levied against the Sales Co.

The next meeting is called for Niagara Falls, July 9-10. To show there's no real hard feeling the Independents will probably meet at John Rock's hotel. John, as everybody knows, is the gifted son of "Bill" Rock, who comprises about all there is of the Vitagraph Co. John has a film branch in Chicago and runs the Niagara Falls Hotel for an eastern connection.

IT MAKES JULES MAD.

For ten days or so Al Mayer, the former United Booking Offices agent, has been present most of the day in the purlieus of the Long Acre Building. The gossip showed the suspicion among the commission men that he was employed by some small time agent as a "sleuth," authorized to coax acts over to the office of his principal.

The small time agents were indignant over this, but their wrath was nothing to that of Jules Ruby, who considered Mayer's working in such a capacity as direct and personal opposition.

REPORTED I. B. A. SUIT.

It was said this week among the smaller time agents that the Independent Booking Offices, a concern promoted by the White Rats, would have to stand suit upon the bond furnished by it for the faithful performance of the White Rat form of contract, which the I. B. A. adopted.

It is said that since the adoption there has been a general laxity among the managers in the agency over observing the terms of the agreements made with acts.

GREENWOOD OPENS UP AGAIN.

Atlanta, Ga., June 22.

Geo. B. Greenwood, at one time associated with a booking office in this city, has started up another agency, calling it "The Greenwood Theatrical Agency."

Greenwood was among the first to book southern "small time," and will commence organizing another chain of that class of houses.

Melrose and Kennedy have started on their Orpheum Circuit booking.

LOEW AGAINST PROCTOR.

The Loew Circuit started playing its vaudeville in the Gaiety, Mt. Vernon, last Monday, placing strong opposition against the F. F. Proctor "small time" house there, which has been enjoying unusual business through obtaining "feature acts" (from William L. Lykens) to "try out."

The Proctor theatre did book in conjunction with the Orpheum, Mt. Vernon, for a "split" week, but this has been abandoned, and Sydne Schwartz, of the Orpheum, now places his own bills. It was also reported last week that Manager Brunelle, of the Proctor house, and Mr. Lykens had had a falling out, and that Lykens would cease to supply Brunelle with attractions.

PEORIA'S NEW ORPHEUM.

Peoria, June 22.

Arrangements have been completed, \$17,000 has been passed in the initial transaction and the ground is now being cleared for the erection of the Orpheum, to be booked through the W. V. M. A., of Chicago.

It is estimated that \$100,000 will be expended in erecting a theatre seating 1,400, in Madison Street, seventy feet from Main St. The house will be patterned after the Majestic, Chicago.

The Orpheum Co. has been incorporated with Wiley Brackett, of Peoria, president; Walter S. Butterfield (the Michigan vaudeville manager), vice-president, and Chas. E. Bray, manager of the W. V. M. A., secretary, treasurer and general manager.

Work will be pushed forward as rapidly as possible in the hope of completing the house in November. Two shows a day, best grade acts, will be the policy.

Peoria hasn't had the best of vaudeville to any extent since the Main Street Theatre ran somewhat expensive bills—for this town.

LIGHTNING STRIKES PARK.

Allentown, Pa., June 22.

During a terrific thunder and lightning storm Monday, Dorney's Park was struck. The lightning hit immediately after the matinee performance in the theatre.

Everything on the grounds was destroyed, including personal property of the artists. They were Mark Davis, "Lancashire Lassies," The Angers, Chas. Grant.

"ROOSEVELT PICTURE"

SAME DAY.

The "independent" side of the moving picture struggle established a record for America last Saturday in presenting a moving picture of the Roosevelt water and land parade the same evening at the American Theatre.

The Empire Exchange supplied William Morris with the film. It arrived at the theatre at ten p. m.

Of "parades" it is the best ever shown in New York. Col. Roosevelt is seen at close range any number of times. It runs about 600 feet in ten minutes.

Willie Gardner, the skate-dancer, lately arrived from the other side, will return to England August 8, to play a complete Stoll Tour, followed by about twenty weeks with the Syndicate Halls.

W. V. M. A.'S AGGRESSIVE MOVES

Chicago, June 22.

From a source of unquestioned authority VARIETY learns that the W. V. M. A. contemplates the invasion, early next season, of several towns where its present franchises have not been fully complied with by local holders. These threats have previously been made with a view to bringing into line recalcitrant managers, but unfulfilled up to now, they ceased to become effective.

When C. E. Bray took command of "The Association" he first systematized the working of the office. Having that thoroughly attended to, Mr. Bray will, it is said, now turn to a supervision of outside interests. It seems that in Peoria, Rock Island, Davenport and Racine there have been conditions which did not meet with "Association" approval. Bray has organized a company to build an Orpheum in Peoria. Practically the same combination of backers will, it is said, enter Racine in opposition to Campbell & Danforth, who have held the W. V. M. A. franchise for years. A site has been selected, terms arranged and only the final details remain to be closed before work will begin on an Orpheum to accommodate about 1,500 people, intended to play good bills at a top admission price of 50 cents.

Rock Island and Davenport franchises now held by "Brick" Pomeroy are said to be in danger, with the same capitalists eyeing the field with a view to building Orpheums of about the same size and capacity as the Peoria and Racine houses will be.

In Chicago, so it is rumored, a 1,500 capacity house will be erected at about North Clarke St. and Diversey Boulevard to be completed early next season. The final papers are to be signed this week. It is the belief of those who are promoting the new theatre that the 10-20 game has educated the public in that neighborhood to like vaudeville so well that they will patronize bigger and better shows at a 50 cent maximum of admission sufficiently to make the house profitable.

The Julian, Republic, Mable, Wilson, and Foster are now in operation in that same general vicinity, although, of course, not all in immediate conflict. At least six other theatres of the usual 10-20 style and standard are projected or in actual process of erection in the same area. Those who have discussed the possibilities of a new and larger theatre, paying around \$1,000 to \$1,200 for a weekly bill, seem to think that the new venture has a likely chance of succeeding, without seriously affecting the business of the new and established 10-20's.

AVIATION MEET SETTLED.

Atlantic City, June 22.

At last it has been definitely announced that Atlantic City will have an aviation meet. It will start on July 4, extending to the 11th. The Aero Club has signed contracts with Glenn H. Curtiss and the Wright Brothers which call for a series of five flights for a number of machines. \$30,000 is the amount of the prizes.

Eddie Garvey and Bob Dailey are having a vaudeville sketch prepared for them.

"HIP" MAKING "SHUT-OUTS."

As an aftermath of the New York appearance of the Forepaugh-Sells Circus, circus men in town were discussing this week the unusual fact that one of the show's big features was kept out of the arena during the important engagement because it had a special contract with the Shuberts for the Hippodrome next season, and the contract specifically provided that it should not work in New York except at the Hippodrome.

The act is the Matzetti troupe of acrobats. The members were idle all last week. They did not appear during any show. This brings to mind the rumors current last winter that the Ringlings had bought off Desperado from working in New York after he had contracted to appear at the Hippodrome and had performed his sensational dive at several performances. While there is nothing to show that the prohibition of the Matzettis was made with the New York engagement in view, it looks as though the Hippodrome management were "getting back" at the circus family.

SIRES BUILDING SMALL ONE.

The Sire Brothers are going into the small time vaudeville business. At Morristown, N. J., the Sires intend to erect a modern house for the cheaper vaudeville policy, and will turn the management, as well as the booking, of it over to William L. Lykens.

ACADEMY BUSINESS HOLDS UP.

Business at the concerts given in the Academy of Music last Sunday held up well, despite the adverse weather conditions for New York indoor amusement that day. The manager was somewhat light, but in the evening an immense throng gathered to witness the big show booked through the offices of Pat Casey, the Academy now being recognized as a "United house."

Next Sunday's bill, also procured from Casey's, consists of Maggie Cline, Musical Cuttys, Walter and Georgia Lawrence, Hawthorne and Burt, Collins and Brown, Harry Breen, Patsy Doyle, Gyp Conroy, Le Maire and Co., Frosini, Ezier and Webb.

The bills at the big 14th St. playhouse are being watched with great interest by the vaudeville people. They are believed to be indicative to some extent of the character of shows it will become necessary to supply the big "small time" houses in New York, now building, with capacities of 2,500 or over, next season.

DESPERADO HIP FEATURE.

That "smile secker" Desperado has been engaged by Joe Wood to risk his life in the "Hips" booked by the Wood agency and known as "the Leamy parks."

Desperado recently left the Barnum Bailey circus, where he was receiving a weekly salary, it is said, one sixth the size of that the Wood agency is paying, and the Wood office isn't paying Desperado the biggest sum ever heard of for an open air attraction, either.

Amy Butler will have a new act when starting over the Orpheum time. The same number of boys as formerly will assist her.

HALL AND TENT SHOWS ROW.

Lewiston, Me., June 22.

Lewiston has been treated to a three-cornered billing war these ten days past, during which the unusual spectacle of a "hall show's" advertising matter being treated roughly was viewed. Added interest is given to the affair by the fact that the "hall show" manager is a former circus man, Jeff Callan, in charge of the B. F. Keith local vaudeville theatre.

The trouble was started by the advent of the "101 Ranch" opposition brigade. The Wild West billers plastered "101" paper on every available location. Some of these, it is alleged, were the property of the Keith house. Scarcely had the Wild West paper been in position when the Forepaugh-Sells brigade made its appearance. Straightway "101" paper commenced to disappear in spots and Forepaugh-Sells billing take its place. Likewise, the Keith paper went back where it belonged.

ARTISTS' REALISTIC RESCUE.

During the big storm last Saturday Stuart Barnes and Searle Allen, among a party of eleven, were rescued from an overturned catboat at Seagate, Great South Bay.

The party did not notice the approach of the storm until too late, then tried to land. They were some distance from shore when the squall hit the boat and it turned over. A police lieutenant put off from the beach and got the distressed sailors to a place of safety. Barnes was unconscious and several of the others were in a serious condition.

At Golden City, Canarsie, L. I., trees were blown down and the scenery of the music hall torn apart by the wind. Reno, of Reno and Smith, had just finished his act, and was watching the storm from a safe place when a boat with two boys in it capsized. Reno brought the boys to shore after a severe struggle, jumping into the water with his make-up and stage clothes on.

The Fifth Avenue has announced it will remain open all summer.

TWO SIDES TO IT.

Chicago, June 22.

Sometimes it may be really helpful to play the local 10-20's, as has been proven in several instances of late in the frame-up of the bills at Morris' American and the Majestic. This week Matthews and Bannon and Willie Hale and Bro. jump from the Linden, in Englewood, to places in the American's bill; several "Morris acts" have lately gone from the 10-20's to the American, and back again to the small time.

Last week Edith Haney made a splendid record at the Majestic, going there from the 10-20's and playing this week at the Haymarket and Bush Temple.

Dr. Herman, prominently billed for this week at the Majestic, was a big act on the "Morris small time," until he went east last fall to "make a reputation." Mr. and Mrs. O'Brien, last week at the Circle, were in the Majestic's bill the week previous, going there from the 10-20's.

The managers of the big houses figure that acts on the small time play to neighborhood audiences who do not send representations down town to enjoy vaudeville at the Majestic or American, and going a little further with their deductions they feel that a good act in the 10-20 class is a good act for the big time, if properly placed, even if played in the same general field.

This liberal policy is a good thing for the act trying to go ahead.

Augusta Fassio, whose neck was broken by a fall in the Empress, early in March, died at the City Hospital Monday. The body will be interred in St. Joseph's Cemetery, this city. Her father and mother were present at the bedside when she passed away.

Frank Burbank, Lois Clark and Co. opened in Yonkers Thursday with "Mrs. Flaherty, Scrub Lady," a sketch written by Rupert Hughes. Bill Lykens attends to the bookings.

Churchill's will have its opening around July 15.

A CHAPTER OF ACCIDENTS.

Chicago, June 22.

"They run in threes," said the superstitious actor as a champagne bottle burst in the hands of "Chub" Sullivan, who was having a parting drink in the cafe with his wife, Josephine Gassman, on the eve of their departure from Chicago, each to take opposite directions. "There's the last catastrophe to happen around this place for some time, and now I can go back to the Revere House and take my beauty sleep." Half an hour previously Charley Belk, monologist, and Ewen, of Ewen and Prince, had been conversing on the sidewalk in front of the Saratoga. Not being superstitious, they were standing under a ladder which supported a gang of painters employed in brightening up the exterior of Leonard Hicks' stamping-ground. The sun was warm, the paint was thin, and when a nice fat bucket fell from above it smeared the thespians from head to foot.

The series of disasters opened at the Saratoga cigar counter Saturday afternoon. A booking agent around here, whom everybody calls "Jake," was trying to shake dice for enough cigars to last him through the ball game that day. When his score stood \$7.25 to the bad and one cigar to his credit he just missed winning two more by one point out of a possible 33. Bemoaning his fate orally, he punctuated his remarks by slamming the dice box down on the show case with such force that it went right through the glass. When the debris had been carted away "Jake" borrowed a cigaret before going to the game.

WANTS RENEWAL.

At a meeting of the New York State Vaudeville Managers' Association, held last Saturday in Joe Wood's office, Mr. Wood, the general booking agent for the Association managers, informed them he must know within ten days whether his booking contract, expiring Jan. 1 next, would be renewed.

A majority of the managers were for renewing the agreement forthwith, but on motion, it was laid on the table until the next meeting.

Mr. Wood says that owing to the activity of "small time" agents seeking business and the many reckless statements made to secure it, he was obliged to insist upon an early renewal in order to make his plans accordingly, without waiting until the last moment.

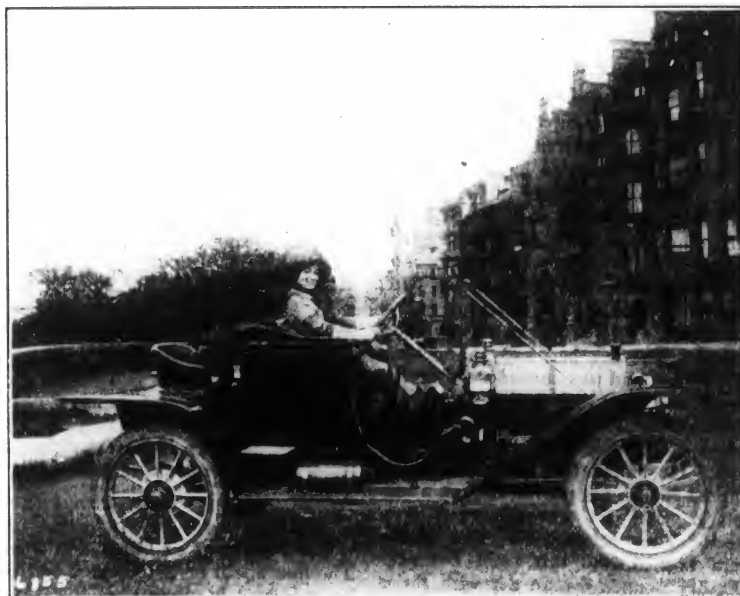
SAW RUIN IN SKETCH.

Chicago, June 22.

Ingwald Moe, manager of the Derby Gary (near Chicago), refused to permit a performance of "Steel," a sketch which Peyton Boswell, a local newspaper man, had written, and rehearsed for a trial showing last Monday night.

The piece is based on the idea recently advanced here—a Senate committee, that when workmen are injured so seriously that they are likely to become permanent charges on the company, they are deliberately chloroformed in the steel company's hospitals.

Gary is supported exclusively by the union, and the vaudeville managers of the production of the piece are all union men.



MILIE BLANC
In her 30 H. P. Haynes.

London, June 15.

Percy G. Williams made several offers for big names while over here, it is understood. Ada Reeve has a wire or a copy of a wire purporting to be from Mr. Williams offering \$2,000 weekly for twenty weeks. (The Morris office set the same figure for a four weeks' engagement.) Jen Latona of Frank and Jen Latona, has also been offered the Williams time, it is said. A Russian Troupe is among those reported to have received offers.

Herbert Sleath will open at the Tivoli in Robert Hilliard's "The Littlest Girl," adapted for the English stage by Harry Vernon. Mr. Sleath has been playing the sketch for some time in the Provinces.

Little Tich may be seen in America in the near future. The diminutive comedian has been considering an offer from William Morris for some time. Up until now it looked as though Tich would be content to remain in England, where he is, if not the highest then very nearly the highest priced comedian in the halls.

A decision allowing Sunday shows in the picture houses has been appealed by the London County Council. The appeal will not be heard for some time, and the picture places will continue doing business on the charity plan until then. At a meeting of the managers of the various amusement places held last week, there was talk of a movement for a general open Sunday. It was not gone into deeply, and may be taken up again in the near future. What effect this will have on the halls is uncertain. It is conceded London will not stand for a regular music hall bill on Sunday. A concert with straight turns only might be possible.

An English music hall paper comments sarcastically on news items in VARIETY. No complaint about that, but the paper printed on the same page, six or seven articles taken bodily from VARIETY without credit or permission. If all the English writers were like Bucky Taylor, of the Manchester "Chronicle (who always credits VARIETY), VARIETY would need little circulation boosting of its own on this side.

Maisie Dene, a nice-looking girl at the Bedford last week, hurt her show by using a dancing floor which is far from what it should be. Unless Maisie can procure a floor that will help instead of retard her dancing, she would do well to use the stage flooring.

Lottie Bellman has been booked by The Varieties Theatres Controlling Co. Ltd. for sixteen weeks, opening at Birmingham, June 20.

Oswald Stoll is going to America to close the deal for the John Cort theatres, still insist the English papers. Mr. Stoll is going to America. The exact date has not been fixed, but at the office this week they said that it would be some time early in September. The off-hand manner in which the papers speak of Mr. Stoll's taking the Cort houses gives a good idea of the understanding over here of what and

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

where the houses are located. At present the Managing Director of the Moss-Stoll forces has all that he can do to look after his interests here. There may be something in the story that he is going over to form an American allegiance. The only one he could tie up with is William Morris, but what benefit would an American connection be to him? It is agreed that acts never can be freely booked from this country to America or vice versa. As Mr. Stoll and Marc Klaw have been seen together on several occasions, that may be the reason for the latest flare up.

Durga, an "upside down" piano player, with a woman at the keys, has been booked to open in the near future at the Pavilion. The act appeared in New York under the name of "Onaip" with a man player. Somers & Warner placed the act.

Ted Marks expects to place "The Airship Controlled by Wireless" in the States. Nothing has been settled. The inventor has refused to talk contracts for this side or for America. The act last week showed in Liverpool, which may mean that the inducements offered have been of sufficient size to have changed the inventor's mind.

"The Balloon Girl," which has been running for the past two months at the Olympia, Paris, has been booked for about 20 weeks in the Provinces. The turn has been placed with the Variety Theatres Controlling Co. Ltd., and will top the bills in their Provincial halls. It will probably have a London showing in August, at the Palace.

George McDonald sails on the Lusitania, June 18. Mr. McDonald is tripping to secure the English rights for the Jeffries-Johnson fight pictures. He is prepared to offer in the neighborhood of \$80,000. The fight is causing no end of talk over here, and interest in the outcome is intense.

Salary is always an interesting subject on this side, especially regarding American acts; what they demand and what they are worth to English managers. The question came up for hot discussion at the Cavour one day with several agents, an American act and a manager or two scattered through the crowd. The act had had an opening in London, and was conceded by everyone at the table to have been a hit. It claimed the English managers would not pay a turn in accord with its success. He stated that some managers offered foolish arguments against a fair salary. The act was offered \$250 a week. They asked \$400. The managers argued like this, said the act: "Eighty pounds for an act with three people? Why we can get an act with thirty people over here for less money." An agent said that for an act to get that much money in England, it must

draw business, as the management could not afford to pay that much money with the low scale of admissions (at halls not in the West End, which charge more than the New York halls) unless the act drew business. The question was argued pro and con. The present conditions warrant a statement to American acts. Those expecting to come over here and secure their American salary, don't come. It cannot be done, always excepting rare cases. In the Provinces acts receiving from \$100 to \$300 a week are topping and bottoming bills all over, and are expected to, at these prices. The matter of having two or three \$500 acts on one bill, with \$200 and \$150 acts filling in, is not heard of. Most of the house could not, with their scale of prices and capacity, afford it. That is the main cause for absence of big salaries in England. It isn't that the managers are cheap or anything of that sort; it is simply that they cannot see a profit. That the shows can and will be improved seems a certainty. Not only in the Provinces, but in London and in the West End. One or two of the Halls now playing from sixteen to twenty acts could play twelve good turns for the same money, and leave out the others really amounting to nothing more than "fillers." The conditions here and in America are so vastly different that no comparison is fair. In England the music hall is the pastime resort of the masses. In some of the outside London halls where the people pay six pence (twelve cents), and see fourteen or fifteen acts, the difference will strike an American immediately.

Bertie Herron after a six weeks' trip on the continent arrived in London last week. Miss Herron has no time booked on this side but will probably appear at one of the London halls within a couple of weeks.

Ted Marks has been receiving a bit of notoriety during his present stay in London. The dailies printed a story dubbing Ted, "The King of the Ocean." Ted has secured the rights for America on a patent syphon bottle, which can be refilled. Just to keep his hand in Teddy picked up seven sketches while in Paris which he will undertake to have shown in New York. He will also represent in America, Ercole, the big French agent.

Charles G. Rembges, manager of the Empire Palace of Varieties, Middlesborough, has been in town for the past week looking over the various hall programs.

The Pavilion, New Castle, has closed. The house will be redecorated and will be reopened in August.

Fred Lindsay, to have opened at Dublin last week, could not make the date,

owing to the boat not stopping at Queenstown.

Margaret Cooper will open in America, it is understood, for P. G. Williams, March 14 next. Miss Cooper is a pianologist, and a big favorite on this side. She is now at the Palace. There has been some talk that Willa Holt Wakefield would appear at the Palace shortly. A spirited controversy is on between the critics who have seen both as to how each will do in the foreign countries.

Frank Le Dent, the American juggler, for the past few weeks has been trying a new fashion on the Strand by wearing his tuxedo coat in the day time. Le Dent has changed his name to Bolo, and will work under that title hereafter. Frank claims that since he has been wearing his dinner-coat during the day the big clubmen of London have fallen in with the idea, and it is becoming so common that in the future he will wear his pink pajamas on the highways.

Carrie De Mar, taken ill upon arriving here, will not appear on this side during the present visit. The Moss-Stoll office has set her dates back until next May.

Joe Hart will take a trip on the Continent the last of the week, and return to America the end of June.

Bert Taylor has been installed as general manager of the United County Theatres Co. This is the position left vacant by the resignation of David Bliss. Mr. Taylor was formerly manager of the Palace, Derby, and later of the Hippodrome, Davenport.

Mrs. Prince (Ida Rene) being ill, Arthur Prince did not appear at the Palace Saturday afternoon or evening. Radford and Winchester, billed to appear at the house Monday, were pressed into immediate service, and on short notice opened very well.

The German papers carry a funny story about Fred King, at one time with the Marinelli office. King, hard put, struck Vienna, and took over "Luna Park" there. He managed to interest some English capital in the venture, and then went about engaging acts, ushers, waiters and workmen of all descriptions to get the place in shape. As King hired a man he insisted upon a deposit. The night before "Luna" was supposed to open King counted up the deposits. Finding he had collected the neat sum of \$20,000, King slipped into a sleeper, and beat it. A man by the name of Bird, representing the English Syndicate, was arrested on the Continent, but soon released when it was found he was innocent. Mr. Bird paid back the deposits, and also quietly left the country, having had all that he desired of "Luna." It is understood now that Ben Tieber, of the Apollo, has taken the Park over, and will run it this season. King seems to have made a clean getaway.

Wilkie Bard, owing to illness, has been out of the Tivoli bill for the past ten days.

COLISEUM, LONDON.

June 14.

The Russian Dancers, without Karsavina, continue to head the program at the Coliseum. Business isn't what it has been, caused more by the hot weather of the past few days than anything else. The dancers with a new routine continue to do well, Baldina now carrying away the top honors.

Of the twelve acts, seven are singles, which, at the Coliseum, makes the bill appear very small. The first half went through without cutting up any. Maidie Scott and Girard and Gardner broke about even for applause honors. Miss Scott should find a new opening number. "Yip I Addy I Aye" is a bit frayed and has been done much better than Miss Scott does it. Her second number is excellent, and she deserves all gotten for it. A bit of travesty intermingled is funny, and, cleverly worked, brought big returns.

Girard and Gardner are having their first London showing this week. There must have been some in the audience who knew the act, for the American pair were given a reception on their appearance, and the applause continued through the act. "Dooley and the Diamond" was chosen for the London debut. From the way that the house received it there will be no trouble for Girard and Gardner on this side. They liked the clowning of Girard, who is a rare, quiet comedian. His dancing and monkey bit made him a solid success. The spilling of wine about the stage might be cut, as the Coliseum is too classy for that business, and Girard is too good a comedian to do it.

Edward Davies, billed as principal tenor of the Carl Rosa Opera Co., sang two songs with little effect. The man has an excellent singing voice, which he handles well, but the halls are no place for straight singing.

Harry Ford, a red-nose comic, sang two songs, on "No. 2." His second was worth while, but not the first. Ford is a good comedian for his line of work, but like all the rest he must have the material. There is no good reason for dressing as he does in the first number, a frock coat buttoned up to the neck, with no collar, a high hat and a red nose. That may be a funny make-up, but if so, the audience at the Coliseum was near-sighted.

The Piccad Troupe have the foundation for a good "rough house" comedy act, but it will take working and changing about to make it right. At present they are striving too hard for laughs, allowing their efforts in this way to outdistance all acrobatic work that they may and seem to be capable of doing. The act has been well put on, is nicely arranged, and should work into a good laughing number.

Orpheus has a very neat musical act, opening the program. For the position he did remarkably well. The man dresses well, and carries a very pretty set, which aids not a little.

Frank Maura showed to advantage some foot juggling. Maura also deserves mention for the neat appearance of his apparatus his dress.

Nord, in her third week, is opening after the intermission, causing talk and admiration.

Harry Fragon and his piano, big favorites, do the trick. The Courtiers closed the program.

EMPIRE, ISLINGTON.

London, June 14.

A poor program is at the Islington this week. The house at the first show, Tuesday night, was also one of the poorest that has been seen in London.

Leonard Mortimer and Co., in a melodramatic sketch, "The Man with Forty Faces," through the number of people employed, may be selected as headliner. The act has everything a melo should possess. The audience watched the sketch without laughing, all that could be asked. It is a bit of imposition to force this thing on an intelligent public.

Fred Conquest and Co. were the other sketch group, quite the opposite. It is a farce of the broadest type. Funny in some places, laughable in many, and silly in others. There is nothing new in the piece. The house laughed continuously at the clowning of Conquest and his supporters.

Bros. Brooks present an act in which they sing, talk, and do a little of everything. The brothers left the audience wondering.

The Kennedy Girls, seen at the Holborn, wore a better-looking set of dresses at this house.

Syd May was the real hit, in imitations. Imitations are the same the world over. May does well, however, making his turn interesting and amusing.

Maud Esmond, a one-singer, did nicely. Maud is a nice-looking girl, who sings about a sailor, and wears a uniform that might have been worn at some time or other on shipboard, but what matter? Much may be overlooked on the score of her pleasing appearance.

Webb's Septet have not changed the act any since it was first shown, a short time ago. At the Islington the changes were very slowly made. Webb's Sousa is badly done. The brasses at the finish with the patriotic tunes gather applause. The sooner Webb does away with the transformation, and gives a straight musical act, with a better selection of numbers, the better off he will be.

C. W. Walker, the blind colored comedian, assisted by Ida May, got through nicely. Lupino Lane, Lottie Govell and Allis and Cassati were also billed.

Raymond and Caverly are at the Brighton this week, replacing Hoey and Lee.

Conlin, Steele and Carr retired from the show at Henderson's on Tuesday evening on account of the illness of Ed. Carr.

The Flying Jordans are booked for a tour of Europe, arranged by the Marinelli office. The act leaves in October.

The Mowatts sailed for England Wednesday.

"The Eight Geisha Girls" will leave this country for Europe in November, having been booked into houses on the Continent by Marinelli.

Mabel DeYoung, of the Marcus Loew booking department, who has been in the hospital with appendicitis, returned to her desk Monday.



PARIS NOTES

BY EDWARD G. KENDREW.



Paris, June 13.

It appears that not only have Oscar Hammerstein and Gatti Casazza made peace in Paris, but also the former is now on the best of terms with Henry Russell. The story goes that they met here recently, on the street, and Russell at once held out his hand, saying "Let's shake and forget it." "Delighted; come and have lunch with me," replied Hammerstein.

Kitty Cheatham, spoken of here as "the well-known American disease", gave a matinee at the Theatre Femina, June 9, and delighted an aristocratic audience. Alice Williams also gave a "Mrs. Jarley's Waxworks" entertainment on the 9th for the benefit of American charities in Paris. It may be interesting to know—though I trust you will never have need of it—that Paris is now endowed with a fine American hospital, recently opened at Neuilly.

The Etoile Palace closes about June 17. It will reopen with vaudeville August 26. It is rumored that the Parisiana is in the market, though the present lessee, Paul Ruez, denies this. It was hinted at some months ago that this music hall would perhaps be changing hands in the near future. It is pretty sure that if Ruez finds a man to take over his lease on reasonable terms he would not be backward in accepting.

Froissart, who has a moving picture system bearing his name, has acquired the Scala at Lyons.

There is a talk of some French artists founding a vaudeville club, but I fear there is not much chance of success in Paris, where the cafe is the club of everybody.

A new revue by Henry Moreau (who collaborated with De Cottens in a recent revue at the Olympia), is due June 18 at the Moulin Rouge, which Paul Ruez is still managing. The title will be "Tout en Bleu," but "All in Red" would probably be more appropriate. Another revue is also due at La Cigale June 23. It has taken three to write this show, Rip, Bousquet and Arnould. The latest production at the Ambassadeurs, a revue entitled "Halley, Halley, aux Ambass.", entirely by one new man, Albert Saulnier, is infinitely better than the show which Pinard & Co. gave last season.

Max Dearly opened at the Marigny June 16. He has a special part for a month in the revue. The show required bolstering up a bit, though business is good these hot nights. Manager Borney is often enterprising, but frequently handicaps a good act by lack of tact. It remains to be seen whether he will want to teach Max Dearly how to dance. In any case Max is always open to learn from newcomers.

The program at the Alhambra, in which may be plainly discerned the collaboration of Alfred Butt, is one of the best given at this hall. A pity it

comes so late in the season, when people prefer al fresco entertainments. Max Laube is a great whistler; Calia Galley amusing with imitations; Bertisch is one of the finest of athletes; Moran and Wiser divert with novel hat juggling. The "Eight Palace Girls" have a refined act, and the Brothers Artois, clowns on horizontal bars, go well. The sensation is Wilmar's "Spirit Pictures," presented by P. T. Selbit. "The Divine Myrma" has a pretty act, very refreshing at this time of the year, but by no means creates a storm of applause. There is not sufficient variety in a mere exhibition of diving to suit the large majority of the audience. The Whittington trio, acrobats, and the Wilsons make up the remainder.

Another "Divine" opened the same date in Paris. This was Amylla, at the Olympia. She is of those bare feet dancers, and her act is introduced into the revue. Her act is pretty, even "divine," and will appeal to many, but it is not classical dancing. There are no other changes in the Olympia program.

There are several changes at the Folies Bergère. "The Balloon Girl" has gone, and the place filled by the Okabe Japanese acrobats. There is also an Italian tenor, Arallo, who sings well but makes-up badly, and a couple of club jugglers, Ling and Long (man and wife), who have nothing new to show. Several of the other roles in the revue (now in its sixth month) are filled by newcomers.

The famous Russian dancers, a sensation at the Chatelet last year, and the envy of London, are back in Paris, playing at the Opera House this time. Many of our old (but still young) favorites in the cast: Mlles. Karsavina, Ida Rubinstein, Geltzer, Federava, Nijinsky, MM. Fokine, Volinine, Boulgakow, etc. At the Chatelet the Metropolitan Italian Opera Company, from New York, is still filling that immense house, and the receipts have passed the amounts anticipated.

Ancilotti Plège's traveling circus, now at Nantes, was the scene of a small riot this week. The students have been privileged to enter shows in that city at reduced rates, but Plège did not see his way clear to grant them that favor. The young men therefore tried to rush the door, and a free scrimmage ensued. Failing to enter they stood round the circus rendering the best example the French are able to command of a series of what we should call "college cries"!

Wolheim, Marinelli's London agent, is on the Continent again, to regain his health. Lilian Graham, who played for some time in the Olympia revue this past season, is also on the sick list here, but rapidly improving.

The Livronis, an English comedy turn, opens at the Fifth Avenue July 11. It agreed to come over on "spec." and was booked by the New York branch of the Marinelli Agency.

SHANNON'S NON-PAYMENT MAY COST HIM NORRIS-ROWE

Evansville Bidder Does Not Make Good His Purchase Price. Show May Be Sold Again.

Peru, Ind., June 22.

It looks as though Walter Shannon has flunked on his purchases at the Norris-Rowe sale. Twelve days have passed and he has not come across with the balance due. Shannon claims his backer, from Ashtabula, is trying to raise the balance of the money, and that he will yet take the show out.

The Peru Trust Co. receiver is reported uneasy, and offering the property to others since the failure of Shannon to make cash payment within twenty-four hours invalidated his purchase.

Shannon deposited only \$3,000 on property bid in for \$22,000. The receiver would be liable for the difference between that and twenty per cent. of the bid, since he should have required a deposit of one-fifth with the bid.

Rowe may get the show yet, although he is not optimistic. B. F. Wallace can have it if he wants it. If Shannon does not pay this week the property will be ordered resold at auction, unless some one pays the amount of Shannon's bid, less the deposit.

The situation is exciting keen interest among circus men.

MULHALL WILL TRY AGAIN.

Chicago, June 22.

The property of Mulhall's Wild West, attached by creditors when the show stranded at the Coliseum some weeks ago, has been removed to Mulhall, Okla. The attachments have been released and judgments entered for the various claims.

The show will be reorganized, and it is expected will take the road again July 4, at Oklahoma City, in practically the same form as it started out with its St. Louis engagement this spring.

UNRULY ELEPHANTS JOIN OUT.

Milwaukee, June 22.

The herd of elephants sent to Baraboo after the outbreak at Danville, which cost the Ringling Bros. show a good bit of money, were brought back to the outfit Sunday.

It is believed that their mischievous spirit has been quelled during their exile in winter quarters, although the animal men still handle them with discretion.

RANCH SHOW GOING WEST?

Chicago, June 22.

Sam Fiedler, general contractor for "101 Ranch Wild West," is due in Chicago this week, forecasting a change of scene for Miller Bros. & Arlington's activities from New England to this section.

The Ranch Show will be a special feature of the State Fair at Minneapolis, Labor Day, showing inside the grounds.

MAIN, GENERAL AGENT.

Chicago, June 22.

Walter Main is acting as general agent of the Danny Robinson show.

Ed. Brennan has changed about again, and is now the general agent of the Yankee Robinson Circus.

AL. RINGLING FISHING.

On Friday, just before the Forepaugh-Sells Circus got into difficulties at Manhattan Field, New York, Al. Ringling, who had been in general charge of affairs, left the organization, bound for a fishing trip in the upper part of Michigan. His place was taken by Henry Ringling, who has heretofore acted mostly in a sort of general capacity as press representative for the three Ringling properties. Alf T. Ringling remained on the ground with the Forepaugh-Sells outfit.

ANIMALS AT LARGE.

Much was made in the newspapers late last week of the escape of several wild animals from the Frank A. Robbins circus near Ebensburg, Pa., as a result of a railroad wreck in which the circus cars were almost derailed and animal cages broken open.

Half a dozen workmen with the circus were injured, one mortally. Under direction of "Gov" Robbins, portable cages were got ready and sent in pursuit of the runaway animals. The reports spread that lions and tigers were at large and farmers in the neighborhood barricaded their homes and drove their stock indoors. In a few hours the animals, several lions and a tiger, were lured back into the cages.

Writing to a friend in New York, "Gov" Robbins said this week that the outfit had suffered little damage. The three cages which had been badly twisted had been shipped to the Pennsylvania yards in Altoona for repairs. The only damage done to the cars consisted of broken steps and glass, and these details were repaired on the following day.

OPPOSE USE OF TITLE.

It is alleged that H. A. Mann has been writing to the mayors of towns where the Jones Bros. "Buffalo Ranch" Wild West plays, using the printed stationery of the former Cole Bros. Shows and apparently attempting to warn the city officials, that the J. Augustus Jones outfit is not the "101 Ranch."

The Jones people are incensed at what they claim is an unfair method of opposition. They present an argument as to their right to the name "Buffalo Ranch" Wild West Show on the ground that it is no infringement of the "101" title.

While Jones cancelled Pittsfield, Mass., where "101 Ranch" had played, it is said the Millers decided not to play five towns where Jones had made the first stand.

"BILLS" ABANDON CHICAGO.

Chicago, June 22.

Buffalo and Pawnee Bill will not play Riverview Park this summer, as had been confidently hoped for by the park management up to the moment of the decision to skip the Windy City as the Wild West passes through this territory on its westward way. South Bend, Ind., is about as close as the Old Scout will come to Chicago this year. General Agent Louis E. Cooke, who has established his basis of middle west operations at the National Printing Co., in the Tribune Building, says that in spite of the inducements and the tremendous business which the "Two Bills" did at Riverview last season, it has been decided to hold out Chicago for next year and come in for three weeks, then playing Riverview, and possibly two other stands in the city.

Mr. Cooke says the "farewell" which Col. Cody is making to this season's stands holds good; next year an entirely new routing will be played and then Buffalo Bill will retire from showmanship for good and all. Business, under adverse weather conditions, has been good, and whenever the show has been given an even break with the elements, turn-aways have been the rule and not the exception.

RINGLING IN NEW YORK.

John Ringling will be a resident of New York City next winter. He has signed a lease for apartments in the new and exclusive hotel recently completed at 50th St. and Fifth Ave.

He will still keep his Chicago residence, spending the winter between the two cities.

THE CODYS TOGETHER.

Corning, N. Y., June 22.

Mrs. William F. Cody joined her husband's "Wild West" at Buffalo, affirming the report of their reconciliation. Mrs. Cody will remain with the show over the summer.

At the conclusion of the tour husband and wife will go to Cody, Wyo. Cody Boals, the grandson, who brought the couple together, is with the troupe.

NEW LINE OF PAPER.

A special line of "block" paper has been gotten out by the "101 Ranch" Wild West for use in its opposition campaign through New England with the Barnum-Bailey and Forepaugh-Sells Circus. It comes in seven varieties of one and three sheets and is a departure in circus advertising, bearing in startling letters the opinions of divers prominent newspapers as to the merits of the show.

The scheme has been used extensively by dramatic and "hall shows," but it is a novelty in circus publicity.

MENTIONS AUSTRALIA.

Chicago, June 22.

Walter Shannon has stated to acts which he is negotiating with for the new Norris & Rowe frame-up, that a long season is assured. He says he will take the outfit to Australia this fall.

June 16 Miller Bros. "101 Ranch" showed on Government ground at Gloucester, Mass., securing the first permission to do so that had been granted for years.

POOR NEW YORK WEEK.

The Forepaugh-Sells Circus closed its disappointing week at Manhattan Field, New York, last Saturday. The last afternoon a high wind and rain storm suddenly came up at four o'clock, nearly wrecking the "big top." Almost a panic followed beneath the tent, but quick work made all fast.

Of the six days the circus showed, about two and one half were clear. Business accordingly stopped, though the night crowds were reported of rather good size considering the conditions. Under a top is a question. Coogan, who controls the Manhattan Field, is understood to be undecided. The Forepaugh-Sells venture was indecisive. Had the weather been favorable, it is said, the show would have done a highly profitable week. The one good night of the week (Friday) extras had to be placed in the Hippodrome track and the management looked confidently toward Saturday evening for a turn-away. No one in the city would venture to make a guess as to whether the Manhattan Field stand had been a loss or a profit. Pretty much everyone agreed that the expense of the enterprise stood at about \$15,000 for the six days.

More hard luck struck the show in Yonkers, although the stand is reported to have been a profitable one despite disadvantages. Many visitors from the Bronx who tried to reach the show grounds Monday night found themselves stalled two miles away by reason of a street car strike.

The Forepaugh-Sells failure has its precedents in the Hagenbeck-Wallace Brooklyn week a couple of seasons ago, and the showing made by Buffalo Bill's "Wild West" at 133d St., before that.

After the storm it was decided to abandon the night performance, for which there had been some advance sale. Arrangements were made to redeem all tickets Monday at a 125th Street department store. The tents were down by seven, and the circus moved by eleven, aided by the bulls, which had to push the wagons through mud deeper by six inches than was there when the circus arrived a week before, following another big rain. No one regretted leaving the "hoodoo" stand.

The single casualty of the wind wrecking storm of the afternoon proved fatal. One woman struck by a quarter pole when the wind raised the "big top," died in the hospital Sunday.

Everyone in the outfit from performers in costume to canvasmen aided the crowd at the matinee to exit in the semi darkness, under the flaps of the tent which were held up at several points, preventing the panic which would have ensued had all made for the main entrance.

Following the Forepaugh-Sells under canvas invasion of New York speculation is lively as to next year's plans for the metropolitan engagement. It seems to be pretty well settled that the Barnum-Bailey show will enter the Garden, it being authoritatively stated that arrangements to this end have already been entered into.

Whether or not one of the other Ringling shows will come into the city

"HELD OUT" FOR LOST DAY.

An item of circus gossip this week was to the effect that the Barnum-Bailey management had taken out one day's pay from the envelopes of the performers for the two performances lost when the big top burned down in Schenectady recently.

The statement reaches New York in a letter from one of the acts with the show. The same letter made it appear that Otto Ringling paid the whole amount of the fine imposed upon Desperado when he declined to make his dive under conditions which he considered unsafe. The arrangement to pay the fine followed the "suicide seeker's" threat to quit the show.

OPPOSITION IN SPOKANE.

From the northwest comes the news that a circus war is impending. The Sells-Floto people, who make great noise over the fact that the show is "independent" and who have been involved in many clashes with the Ringlings, have let it become known to the Spokane newspapers that they expect fierce opposition from the so-called "trust."

It is declared that the Ringlings have selected ten of their best paste slingers and shipped them to the northwest to plant "coming soon" paper wherever the Sells-Floto show contracts a town.

CUTTING OUT "DUCATS."

From a dozen points in the country at which the Ringling Brothers advance agents have touched, come reports of the elimination of gift tickets to the local councilmen. The Ringlings seem to have settled upon this as a rigid policy.

The latest to be heard from is Lynn, Mass. The Forepaugh-Sells advance man made his appearance and get-away without leaving free tickets at City Hall. Much comment was caused over the occurrence, as has been the case elsewhere.

The "day and date" showing of the Miller Bros. "101 Ranch" and the Barnum-Bailey Circus at Fitchburg, Mass., June 11, did not bring out any undue excitement owing to a heavy rainstorm all day. The staff and members of each show visited the other, passing complimentary remarks about "the opposition."

Joe La Fleur and Chiquita joined the Forepaugh-Sells Brothers' Circus at Camden, N. J.

The Sells-Floto Show, now in the far west, plays its home town, Denver, Col., June 26.

Maj. Gordon W. Lillie (Pawnee Bill) has left the Two Bills' show for a couple of weeks in order to plan and superintend the building of a new house at Pawnee, Okla. He will rejoin the outfit within a few days.

"A Night in a Turkish Bath" is the title of a new comedy sketch by George V. Hobart and Frank Craven, which will have its initial showing at the Alhambra next week. It is a Joe Hart production.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The thirty-ninth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., June 21.

Dear Mike:

I don't know what in fire you mean by sendin me such a short show for this week. You sent me 8 acts instead of 7 and the whole show only took up an hour and ten minutes. I used to have longer shows when I only hired five acts but now the bigger troops I have the sooner the show is out.

The Rhinecrust family of five acrobatical folks only stayed on the stage six minutes and they done more bowin and hand wipin than flip floppin. Effclef, the feller that plays the fiddle in four different costumes didn't amount to nothin. He only took up seven or eight minutes. The Rhubarb sisters which are two men did some tricks on roller skates but we had an act like it here once before. Trebor, the Man of Mystic Changes, put on six different suits, but he only done seven minutes. I told him to keep on with his clothes changin till he done fifteen minutes and he said the next change he made would be in another town and durned if he didn't quit, and made my show shorter than ever. Josephine and William Barrows do some right slick clogging but they ought to do more of it for the wages I pay them. Harry Goke balanced himself on a ladder and spun a hat on a stick, he also played a mandolleen while the ladder fell apart, he didn't last long either.

Sooner and Soslow got themselves up to represent a policeman and a banana seller and done some singin in Italian and Irish language. Dilks and Wade are the best actors you have sent me for some time. The comic man makes more music with a tomato can with a string in it than most folks get out of a fiddle. I asked if they couldn't do somethin more to kind of stretch out the performance. They said they could perform a comic play called Blue Glass if I would appear in it, I said I would if I didn't have to do no talkin. They tied a rag around my leg and I came in to represent a lame person in a doctors office. They both whacked me with spank paddles which they didn't tell me about before hand so I didn't appear any more.

The Stadium has got an act advertised which is all performed by chickens and other poultry. I aint seen it yet but one of my actors says it is a turkey show.

Old Man Shiveley aint gettin along very fast with his air drum, the big storm last week blowed a lot of it down and it all fell in the creek. His newfellow is still in Cincinnati learnin the theater business.

I hope you send me a longer show next week as my customers are growin in a lot about this one. Courthorpe and Forrester have wrote in ahead of themselves that they want a plain chamber set. I ain't got a whole chamber set, but I will bring down a wash bowl and pitcher.

Adam Sowerguy.

HERE'S BILLY GOULD

By WILLIAM GOULD

Didst see "The Follies of 1910"? Nice colored show. Colored lights, colored gowns, and Bert Williams.

Bill Macart is on the other side, seeking "Scotch" atmosphere. Inhale it, Bill, but don't drink it. There isn't an original idea in a barrelful of it.

Corse Payton gave Harry Disbecker a pass to his Academy of Music which read: "Pass H. Disbecker and 1,000 friends." (We do things on a large scale in America.)

I promised to meet Alice Lloyd and Tom McNaughton in Buda Pest Aug. 1. It's just like going over to Jersey City.

Tony Pearl had the same partner Tuesday night that he had Monday night.

Fred Ward is going on the Orpheum Circuit. In what capacity, Fred?

Have you heard Jules Jordan's English dialect? It's a pretty thing.

Ralph Post has named a dog after me. I don't know whether I shall consider it an honor or an insult—until I see the dog.

Harry Bulger wants some rich man to adopt him.

Broadway isn't the Broadway it was ten years ago—thank heavens!

Saw Hammerstein's show the other night. I'd like to see Polaire bare. I haven't seen a polar bear since I left Portland, Ore.

Met Nellie V. Nicols on Broadway Street the other night. When they allow this talented little lady to open on Broadway all the managers are going to make a rush and a bid for her.

Received two postal cards from Madrid, Spain, from my bicycle friend, Billy Ritchie. Both postals deal with bull fighting. I fought the bull daily in San Francisco. (Stockyards number.)

Show business in New York is on the decline. Nobody in town is singing any of my songs.

I formed a partnership with Al. Von Tilzer last Wednesday night—in a pinocle game. Give me credit for being able to spell this German word. By the way, it is unknown in Germany.

I'm going to try and be the big producer next season. Kindly recommend some nerve tonic. That's all I need.

How easy it is to make a headliner a breadliner.

Has everybody read the vaudeville number, June edition, of "The Fra"? If you have not read it, get it. It will make you know yourself better; give you more confidence in your performance behind the footlights. Elbert Hubbard has kodaked us in action, and his truthful word painting will go far to make new friends for us. Get a copy, read it. By vaudeville artists it should be treasured.

That petite little team of ladies, Sunshine and Tempest, told me a good one on Jack Levy, the agent. They were playing in Ithaca, N. Y., and had a week open, with Baltimore to follow. They wrote to Jack and asked him to break the jump. Jack booked the open week for them—in Montreal (Canada). My Christmas present to Jack will be a geography.

"The Solid Ivory Club" refused a club house offered to them gratis in Providence, R. I. They refused this generous offer when they found out that the state wasn't big enough to hold an English billiard table.

Aviation is a Wright's disease.

I intended to sail for England, June 8, but the steamer refused to call for my trunk. If my laundry is finished by July 6, I will sail on the Abraham Lincoln on that date—if Jeffries win.

Now that Roosevelt is back again, I can turn the country over to him, knowing that he will take as good care of you as if I were here.

Minneapolis is the only town in this country where it is fashionable to wear furs in July.

Received a letter from Valeska Suratt. She is taking a rest in Baden-Baden. I received the letter in Detroit-Detroit.

POPULAR SONGS IN RENO, NEV.

For the ladies: "I Just Can't Make My Eyes Behave."

For the men: "I Wonder Who's Kissing Her Now."

Two Step: "The Temptation Rag." As the closing number for most dances they invariably use "Home Sweet Home." Not so in Reno. They finish with the "Wedding March" from "Lohengrin." That quickly empties the ball room.

A Reno proverb: "Co-respondents seldom make good correspondents."

Ever catch Elizabeth Brice and Charlie King's act? Very nifty couple. Quite a classy 15 minutes of worth while in "one." None of our singing comedienne have a shade on Elizabeth.

My hat off to the Orpheum Circuit, its managers and attaches for courteous treatment, squareness and fairmindedness. It was the happiest engagement I have ever experienced—but lonesome.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York.

Conway and Leland, American.

Felix Adler, Fifth Avenue.

"The Artist's Dream," Fifth Avenue.

"A Night in a Turkish Bath," Alhambra.

Florence Troy, Brighton Theatre.

Tom Mahoney, Alhambra.

Edna May Spooner and Co., Brighton Theatre.

"At Monte Carlo," Brighton Theatre.

William Courtleigh and Co (2).

"Winning a Pippin" (Comedy).

22 Mins.; Four (Parlor).

American Roof.

"Pippin" sounds much like "Peaches." Everyone who goes to a show knows William Courtleigh. He produced "Peaches" in vaudeville about three years ago, and they all liked it. Therefore "Winning a Pippin," Mr. Courtleigh's latest, is bound to fare badly through any comparison. In "Peaches" the laughs were the result of clever dialog. In this piece the authors might as well have written a pantomime speciality for a couple of acrobats. Mr. Courtleigh again appears as John Henry, now supposed to be an actor. He is in love with "Pippins" (Gladys Clare). Pippins has a father (Edward O'Conner) who doesn't like John Henry, but wants his daughter to marry either the German musician or the French magician, both paying court to "Pippins." John Henry impersonates each to disgust "Pippins' father with them. In these two characters the comedy is furnished. It is comedy that will make an audience laugh, even with the familiar story, but no one will talk about the sketch. As the German musician, Mr. Courtleigh breaks the piano, and as the French magician, he breaks plates. The sketch simply isn't worthy of Courtleigh's ability. The almost identical piece was played by the Wilton Herit Trio in England last summer.

Jess.

Klausman and Donnelly.

Singing and dancing.

16 Mins.; One.

Henderson's.

In this turn the wardrobe will run with the best worn by any singing and dancing act. The couple commence with a song and dance, each having a solo finishing with neat team dancing, the best of the act. Henderson's is not the real place to exercise one's vocal ability, and the singing naturally failed to arouse much interest through this. Klausman and Donnelly more than supplied any deficiencies in appearance, and finished strong. They had only the pianist for an orchestra to help them through. Besides, they were obliged to work in "one," while their style of dancing would be seen better on a full stage. Despite the handicaps, they drew applause from those in the theatre, while a few along the restaurant rail allowed the coffee to cool while they took a few looks. The couple hardly received a fair showing at the Coney Island "cookery."

Wynn.

Harry Pilcer and Gertrude Vanderbilt.

Songs and Dances.

15 Mins.; Two.

Fifth Avenue.

Both young people come into vaudeville from musical comedy, bringing a lively, gingery dancing act. They open with a song and dance, "Come Along, Miss Mandy," pretty in melody and well worked up with neat, but not strenuous stepping. Pilcer makes one of his lightning costume changes and comes back for a simple number and both join in "Gendarme," the least interesting of the routine. This number is grotesque in dress and action and could easily be dropped. "Yankee Prince" and "The Fandango Rag" are the best and the finish brings forward a dandy, snappy bit of stepping, taking the pair off to enthusiastic applause. Miss Vanderbilt is a most attractive young woman with more than ordinary knowledge and training in dancing and she works to the last instant. Pilcer has abundance of youthful enthusiasm and his acrobatic dancing is away from the conventional. Monday evening at the Fifth Avenue the pair shared honors with the headliner, Victor Moore, Emma Littlefield and Co.

Rush.

Owley and Randall.

"Tumble Tom" (Juggling).

10 Mins.; Full stage.

Henderson's.

The man has some good comedy ideas and knows a thing or two about juggling, especially the handling of plates. He does practically all the work, his partner filling in with a simple trick now and then, but for the most part remaining off the stage. He carries most of his articles concealed about his garments, taking them out as required, but offering little not seen before. In an early spot Owley and Randall passed nicely.

Wynn.

May Crawford.

Singing and dancing.

10 Mins.; One.

Henderson's.

May Crawford makes three changes, finally to tights. With each, she sings a song, finishing with a little dance that helps. Her first number might be changed for something up to date. The other two fit in well. Miss Crawford has a pleasing voice, a splendid figure and some pretty gowns. With all these, she couldn't possibly fail. Aside from her opening number, all right in its day, Miss Crawford has a good "single." She scored a safe hit at the Island despite Henderson's china-ware.

Wynn.

Elizabeth Mayne.

Songs.

9 Mins.; One.

Small Time.

About the liveliest little woman doing a "single" on the small time is Elizabeth Mayne. She starts with a "coon" song; afterward singing a ballad in a wonderfully strong voice. For a finish Miss Mayne is using the "Baseball Mad" song. In this she is too anxious and overdoes it. Elizabeth ought to do anywhere.

Jess.

Marvelous Griffith.

Lightning Calculator.

20 Mins.; One.

Fifth Avenue.

"First New York Appearance of a Western Sensation. From a farm in Indiana comes Marvelous Griffith, the Human Adding Machine," reads the program, and there you have it all. Griffith is a middle aged man of exceedingly plain appearance. The farm story is readily believable. He is introduced by a young man lecturer, one of the smoothest talkers seen with an act of this sort in a long time. He makes a short preliminary announcement. Two blackboards are placed at right and left. Members of the audience call three and four numbers. Griffith multiplies them without hesitation. Another test is the multiplication of two seven-number factors, resulting in a total having seventeen numbers. This is left on the blackboard so that anyone may copy it down and work it out for himself. Spectators call out dates such as "July 29, 1865," and Griffith comes back quickly with the day of the week it fell upon. The lecturer is in the audience during this test, armed with calendars to prove the calculator's answers correct. Griffith then gives, according to some formula of his own, the number of girls and boys in the families of members of the audience. Griffith gives an interesting display, but it is scarcely of the sort to make a sensation at the Fifth Avenue. In the smaller town houses it ought to make all kinds of talk.

Rush.

Ladden Sisters.

Musical.

14 Mins.; Interior.

Small Time.

Two sisters playing the harp and violin are trying very hard by playing slow music, breaking once in a while into song. The act was on eight minutes before anything popular was attempted. These bits were put into a medley with the classics. For the small time the Ladden Sisters have a pleasing act.

Jess.

Nat Leffingwell and Co.

Sketch.

17 Mins.; Interior.

Small Time.

A "dream" sketch is played by Nat Leffingwell and a woman. The main portion consists of the man becoming a "souse," returning from lodge. This in his "dream." The comedy is all in the "souse" part. The act will always be good for laughs on the small time.

Jess.

Woods and Meadows.

Singing and Dancing.

13 Mins.; One.

Small Time.

The couple (man and woman) sing a few songs, and have a little dancing. Their looks are enough to make the audience take quite some notice. The man, after the opening duet, offers an imitation of Bert Williams that sounds good. He also does a buck and wing that shows something. With their good appearance and fast work, the team should get along.

Jess.

Marshal Montgomery.

Ventriloquist.

20 Mins.; One.

Fifth Avenue.

Marshal Montgomery is almost a new comer to New York, although he has played in the west since appearing here some seasons ago. He works with a single dummy, a comic looking boy doll in sailor costume. There is cross-fire of talk, some of indifferent quality as the story of "That's what she said" in connection with Pharaoh's daughter and the finding of Moses. Montgomery uses a good deal of time in a telephone conversation, in which there is a good trick of reproducing the sound of buzzing in the receiver. He drinks from a glass while the dummy seems to talk, smokes and finally comes down through the audience whistling sweetly while holding a cigarette in his mouth. Some of the other "single dummy" ventriloquists have shown stronger comedy and better talk, but Montgomery makes a pleasing, novel number.

Rush.

Sterling and Chapman.

Scotch Singers.

9 Mins.; One.

Small Time.

Sterling and Chapman dress in kilts and sing three or four Scotch songs without comedy. They have excellent voices, and sing well together. The numbers have been well selected. Sterling and Chapman made a big hit.

Wynn.

George S. Lauder.

Ventriloquist.

14 Mins.; Full stage.

Small Time.

Lauder works with five "dummies" and has a good routine of talk. One of his figures is a queer-shaped fellow that works his hands and feet. The ventriloquist sings three or four songs and with his talk (which sounds original) he made the hit of the show. Lauder should find plenty of work on this side of the water. A placard on the stage announced Lauder's home as Australia.

Wynn.

Lewis and Crossman.

Musical.

10 Mins.; One.

Small Time.

The two boys enter the auditorium from the rear, marching down the aisle playing instruments. This has been done before. After a short selection on these instruments, and a song along with it, one plays a solo on the cello. This is followed by a march on the banjos by the two. They need some regular material to hold up the act after opening.

Jess.

Isabel Jackson and Co. (2)

Sketch.

18 Mins.; Interior.

Small Time.

A dramatic sketch has been written around Miss Jackson in order that she may sing a few songs. The sketch takes away all credit due her for singing. There is a male in the cast. Miss Jackson has a bare chance to become a "single" in the smaller houses.

Jess.

Lyons and Cullen.

Singing, Dancing and Comedy Magic.
18 Mins.; Full Stage.
Small Time.

Here is one dandy little act for the small time with bright prospects of holding down a good position in regular vaudeville. The young woman is a first rate looker in a gorgeous, be-spangled soubret dress, while the man makes a satisfactory appearance in evening dress. They open with a song, the least interesting part of the performance. While the woman is making a slight costume change, the man puts over a neat, simple routine of comedy magic. The woman returns later, wearing clogs, and sends over a capital dancing routine, in which the man joins toward the finish. The act is simple and clean vaudeville entertainment. Good dressing, appearance and straightforward specialty entertainment ought to bring them returns in the way of advancement. The act now stands out in its company, and could "make good" on the smaller big time.

Rush.

Hyland, Perry and Dobson.

Comedy Singing.
17 Mins.; Full Stage.
Small Time.

The trio have a very rough sort of sketch arrangement, with energetic attempts at comedy, not so effective as strenuous. The singing is an incident. The frameup is Irishman, Hebrew and straight (old man). The last named thinks it necessary to wear a wig and powder his hair. It is he that officiates at the piano, doing a few imitations. The two comedians clown at the other side of the stage while engaged in a card game. The comedy was not funny, especially when it came through the efforts of the comedians to break up the trio singing after the manner of rough comedy quartets. The act should be smoothed down and made into a singing number, with an occasional flash of real comedy.

Rush.

OUT OF TOWN

Lillian Lawrence (3).
"A Reno Divorce" (farce).
20 Mins.; Full Stage.
Keith's, Boston.

"A Reno Divorce" banks on its absurdities. The Honeymoons come to Reno with Mrs. Honeymoon's sister, who seeks a divorce. Mrs. Honeymoon gets the divorce fever, hires a lawyer, and finds she has to have a cause for the action. Her husband adores her. Finally she tries to engage him in a quarrel. His never-failing patience causes her to slap his face. Then he agrees, to her dismay, to a divorce. Just as they are reconciled the lawyer returns with the decree, which had been ground out in jigtime in Reno. The divorced couple make a wild break for the altar to get spliced again. The action is fast, and is funny from its very impossibilities. Miss Lawrence made a hit as Mrs. Honeymoon, though she could have scored in any role, for that matter, as the house was filled with friends of her former stock days here.

Birge.

Edith Mote, a Californian girl and a singer, is on her way eastward.

COLLEGE GIRLS.

Broadway has taken kindly to summer burlesque. This much was thoroughly demonstrated during the first week's run of "The College Girls" at the Columbia. Friday night a capacity audience filled the theatre and Saturday evening, a particularly favorable one for theatres, applicants for seats were turned away.

The Max Spiegel company is giving a sure enough burlesque show. There is plenty of comedy, rough and obvious in places, but just the thing for the "tired-business-man." It's the sort of humor one can absorb without mental effort. Then the musical program is laid out so that numbers follow each other in pleasing succession and above all the show discloses plenty of pretty girls, as nice looking a collection as the burlesque stage boasts. The costumes are colorful and—this is especially worthy of note—there is not a cotton stocking in the wardrobe trunks.

Since the show traveled over the burlesque wheel it has experienced several changes in cast. May Florine Linden is no longer with the organization as prima donna. Florence Mills is her successor. She does nicely enough with the polite part, playing it gracefully and dressing tastefully.

Joe Fields is the strength of the show. He makes a really tunny German, with his high, shrill voice and thick dialect. George B. Scalon in an Irish part, acts as foil for Fields, all the comedy being developed from the relations of the pair. R. M. Knowles in the first act of the two-act piece is a satisfactory "straight", but in the burlesque he shifts to the role of a Frenchman and has some disagreeable business. The dialog and business is notably clean and free from suggestiveness except for a few "bits" in the burlesque which might profitably be eliminated.

Frankie Bailey enters the proceedings for a minute or two, giving a fleeting flash at her "tigger." Still it was a really startling flash, Frankie being lightly attired in a complete union suit.

A short olio helps to preserve the burlesque style of entertainment and gives the evening a certain amount of variety.

Odiva was the center of interest in the vaudeville section, doing her pretty diving specialty just after intermission. Lester and Quinn put over a capital dancing turn, making it a straight, simple specialty and attempting no comedy. Willie Weston closed with a trio of first rate character songs. Willie goes for the George M. Cohan thing rather strong, but the audience seemed to find his style agreeable. He might drop the "Gunga Din" recitation. One Clifton Crawford has done it on Broadway and said the last word in dramatic recitations. Inevitable comparison does not reflect credit on Weston.

Among the other incidents of the evening an individual bit went to Cecilia Weston in a "Yiddish" character song, and the finales of both acts were brilliant with color and motion.

Rush.

W. E. Whittle is spending the summer on his farm after a lengthy tour through the west.

FOLLIES OF 1910.

In "The Follies" of the present year there is sufficient material for a corking "girl show," and enough to carry the production (gorgeous in settings and clothes) without the aid of any star, male or female.

Monday night the good material was in the show, along with a lot of things poor enough to offset the goodness. Each time the piece recovered from one benumbing shock, it got another bump. The bumps were numerous, and weren't widely distributed among the cast either.

Monday evening was warm. On top of the New York theatre, with its packed humanity, it was red hot. No one felt much like applauding, and most of those present reached the Roof with a grouse after doing business with the speculators.

This season several principals are new to the Ziegfeld management; some are new to Broadway. The newcomers did nothing to outshine the electric lights in the big "1910" lighted platform, placed in the center of the roof. It was the terminal of a bridge, carrying a swing, in which was seated Lillian Lorraine. This occurred in Scene 2 of the second act. Miss Lorraine sang while in the swing. The young woman, who always looks pretty and wears her clothes well, does little else but sing.

It needed ten minutes to set the stage for this one-time novelty, and ten minutes to strike it. Before and after the Lorraine seance, there was "stalling," before by Grace Tyson singing "Dixie" from a rear box, and after by "The Roosevelt Band" being obliged to march around the auditorium until the signal was received that the stage was ready.

This "stalling" particularly injured the band. All the members were in grotesque make-up. The fun that was supposed to follow must have evaporated during the march around.

After that the show just about "flopped," relieved only for a few moments when Billie Reeves in one of his two opportunities of the evening had a cock fight with Harry Watson in the travesty on "Chantecler." The other time Mr. Reeves scored was when taking a "fall" into the tank. It was an amusing incident in a pretty scene that scored especially on looks.

Toward the ending of the performance Julian Mitchell and Louise Alexander gave a "Vampire Dance," quite fierce in conception and execution. Also around eleven o'clock, Fanny Brice, who had previously made a big hit with her own style of singing a "coon" song, tempted the fates again with a "Yiddish" number that couldn't get over. Miss Brice entered "The Follies" from burlesque. She left a good impression, and will safely be continued a member of the organization if merit counts.

Another to strike the house wrongly at a late hour was Bert Williams, the colored singing comedian. Earlier in the rustic scene, Williams entered as a caretaker of the grounds. He sang three songs, the first two new. Of these, "Constantly" sung with the Williams mannerisms, landed him strongly, but the next, something about a black cat, did a double somersault. The third

was his standard "Believe Me." When Williams returned in the "Chantecler" section (as a blackbird) with the other half of his repertoire, the house didn't just seem to take to him.

Among the women Miss Tyson won. In the first act, she had considerable to handle, including a "rag." It's a syncopated "Follies" all during the first part. In "Nix on the Glow Worm, Lena," Miss Tyson derived humor from a "Dutch" accent, and played well, whether on the stage or in the audience. As a matter of record, about one half the show was given in the orchestra. It was overdone.

Everything seemed a little too much. The comedians ran out of dialog at times, and appeared to be floundering for words. Not always words either, for Bobby North in an excellent impersonation of Mayor Gaynor won the blue ribbon in a walk for the longest parodied medley on record. The portion of the house which remained awake liked it immensely.

Mr. North did credit to himself in each bit, coming to the front at the last finale singing, "The Waltzing Lieutenant." This finale did not compare with the closing of the first act, where a melodious arrangement of college songs gave the choristers a chance for a "Rah, Rah" finish.

Among the novelties of the performance was a moving picture illusion of the Comet crossing the Earth, with Anna Held's face as the steering gear of Halley's discovery. Another was an oil painting in the lavish set of "The Cafe De Lobster," where most of the comedy did not take place, though tried for. The saving grace of this scene was "The Pensacola Mooch," danced by Rosie Green, a rattling dancer. Miss Green had a star part as a solo dancer at the finale, the management evidently finding it too expensive to balance the "Columbia" figure of Miss Lorraine with another nimble footer from the other side.

The dancers were all applauded. In one number the Brice Brothers and the Misses Vera Maxwell and Margaret Morris formed a quartet that turned off some lively steps.

Harry Watson and George Bickel were as busy as ever. Watson still holds his crown of a real performer. Nothing funnier in a long time has been on Broadway than his piano mover, with a piano strapped on his back. Messrs. Bickel and Watson had another bit in a "blackboard" scene, where they sketched out in chalk, chairs, a table, etc. It's good, but Wilkie Bard did it first in pantomime at the Drury Lane, London. Also did Mr. Bard first use "I Can't Sing That Top Note," which North handled, another good number. It's too bad the wise chooser didn't stay in England longer.

Among the other principals were Hazel Robinson, Arthur McWatters, Jacques Krueger, Alice Hegeman (who distinguished herself on a lone allotment), and Eleanor St. Clair (with about the only singing voice in the troupe).

Among the songs killed at the first performance were "Good Bye, Becky Cohen," "Don't Take a Girl to Coney," "Sweet Kitty Bellairs," "Kidland," and

(Continued on page 17.)

GIRLIES.

The first act of the two in "Girlies" at the New Amsterdam presages a fine summer show, and one for the road next season. But the evening the musical comedy was seen, the second act blasted all the promises of the first. In short, the final section just laid down after the opening. Here and there something happened to arouse applause, though this always came from "bits." The story strayed away with the dropping of the entr'acte curtain. It returned a few moments before the finale of the performance.

It was about an hour after the curtain arose for the last act before Maude Raymond reappeared on the stage. Joe Cawthorne, the other featured member of the cast, was likewise absent, excepting when taking small roles in the laughable travesties on "Madame X" and "The Spendthrift" (a couple of the "bits" mentioned). In both Doris Mitchell and Jed Prouty had all the honors.

The final act must have been weak at the first performance. The program evidenced many changes in the running arrangement. A march and the "rube" comedy acrobatic act of Bowers, Walters and Crooker, programed near the conclusion of the act, opened it instead. The three comedy acrobats made the big hit of the show, giving such a fast and enjoyable opening that the remainder could not follow. The march by the chorus was a pretty stage picture.

The "rube" turn did not employ its comic "finish" as in use when playing vaudeville (the "bridge" and roll under the drop) nor did they before or afterwards appear. The "baby talk" number, in the second act where the "ponies" threw balls to the audience, "stopped the show." Chorus men, twenty in all, followed in an "aeroplane" song, with an airship fairly well illusioned.

Harry Fern, another vaudevillian, playing a janitor in blackface, was placed too far down, though he sang another one after sending over "Barber Shop Chord" extremely well. In some dialog and business previously Mr. Fern did mildly. And still another fellow from the varieties, Harry Breen, was on the stage about one minute in all, walking across twice in the first act as a grocer's boy. His "extem" song, due to be given at the ending of the piece, did not make itself heard at all.

Mr. Cawthorne's concert failed to help the second act, although receiving its due share of the plentiful applause handed out continuously. A great deal was manufactured, apparent to even an inexperienced ear. Mr. Cawthorne drew down many a laugh with the dialog and his roll of "r's" in the first part, besides having a couple of corking songs there. One was "You Will Have to Read It in the Papers." But when Mr. Cawthorne "pulled the concertina," playing the same tunes he has always played, the impression that Mr. Cawthorne is a funny "Dutchman" just naturally faded away. Nor was it replaced with any opinion that Cawthorne is a musician.

As a female detective, Miss Raymond wore "disguises." Her role is not dissimilar from that of Irene Franklin's in "The Summer Widowers." As be-

tween the two roles, there is nothing to choose. Miss Raymond made all possible of what she had, and gave her best performance in a burlesque on Mrs. Fay. "Who Were You With Tonight" as sung by Miss Raymond, backed up by some of the pretty chorus girls, is an intimately personal "audience" number, and "made good" on that ground. Three songs were allotted to her in all. The first was "That's Good," scoring. The last was "Honolulu Rag," which had a more catchy swing as instrumentally played by the orchestra in the first overture, than as afterward sung.

For the distinct individual hit of the evening, David Abrahams, "The Dog," had everything. Mr. Prouty in "My Irish Girl," sang sweetly and generally acquitted himself favorably, exclusive of his splendid and surprising acting in the burlesques.

Many other principals were listed, but none became conspicuous, excepting perhaps Violet MacMillan, dressed as prettily as she looked. Miss MacMillan had a song or two. Carrie E. Perkins was an old maid, without grotesque make-up.

Geo. V. Hobart wrote the book which lasted during the first act. It did not contain as much crispness nor slang as Hobart can turn out. The dialog for the travesties, however, was nicely pointed, without being of the usual broadly burlesque and ridiculous sort. Williams and Van Alstyne, writers of the words and music, each did well, having in "Life Is Just a Merry Go Round" by Cawthorne, supplied that comedian with a first rate comic ditty. The lyrics in all the numbers are either bright or readable, and the music uniformly catchy, without too much of the past in the strains. There is but one interpolation.

When all has been summed up, it will be found that the one who has done the most for "Girlies" is Jack Mason, the stager of the show. Mr. Mason has shown Broadway something in the handling of a large chorus—and this production is properly if not popularly named. Girls are all over. They come and go in streams. All shades, styles and grades, and nearly all pretty. There are sixteen "ponies" and these "ponies" work. In dance steps, liveliness and formations, Mr. Mason really saves the piece. His staging gives the show its big start at the commencement, and holds it up towards the finish.

The settings are ordinarily conventional, with nothing striking in the several. The opposite is true of the costuming. That is extravagant at times.

The light story has a funny turn where Cawthorne as a professor, to become a hero, provides himself with a suit made out of newspapers, endeavoring within forty-eight hours to win a regular suit of clothes, without begging or stealing any garment. "The Dog" assists him.

If Frederic Thompson, who owns the show, can't bring his second act up to the standard of the first, he had better reverse the two. It wouldn't make such a great difference, perhaps. And there will be no real musical comedy in "Girlies" while the first act so far outranks the second.

Still, with all, and particularly the girlies, Mr. Thompson should thrive over the summer. *Simé.*

AMERICAN ROOF.

On Monday evening a-top the American the heat seemed to be the most popular topic, as the curtain arose for the first number. When William Courtleigh's name was flashed to appear in "Pippins" (New Acts) it looked as though he would break up the heat discussion for a while, for everyone remembered "Peaches." This act didn't. The honors fell to Joe Welch, a laughing riot when he reached the "Turkish Bath" talk in his monolog. Mr. Welch started with the two boys and the fatherly talk. The comedian was on the stage a little under the half hour. Farley and Clare opened the show with their songs and dances, mostly the latter. The pair work hard and deserved the fair amount of applause received. Stella Mayhew was on next, after the picture of Roosevelt's reception. All that the comedienne would do in the way of exerting herself was to sing two songs, and then Billee Taylor helped her with one. They caught the house as everyone was seated, and did very well, all things considered. Miss Mayhew worked in white face.

Lamberti as usual put his musical act over with success. The audience seemed very willing to sit back and listen to the musician handle the sweet toned instruments. Lamberti might have probably helped the bill a little if he had been moved further down.

Cissie Curlette was in "No. 4" place. She hardly succeeded in holding it down as it should have been. Starting with "Old Maid," the comedienne looked promising, but those that followed didn't do nearly so well. What ever induced Miss Curlette to do that "Chantecler" number is to be explained by some one. The show has an hour of chicken costuming of its own. The number should be replaced anyway.

Marie Lo's "Dresden China Tableaux" showed the only sensibly dressed people for this weather.

"The Barnyard Romeo" had to sustain another twist around this week, Sydney Grant going into Charles J. Ross's part as the main bird. It is only to be for a while, so those in front that knew said on Monday evening. The specialties all went over in good shape. The part of the show to drag is the talk. Grant does all right when singing or crowing, but as a "gag" merchant, he falls a mile. The audience, however, like to hear that Mizzi girl talk. The girl from afar has a pleasing way and did very well up to Adelaide's appearance. Adelaide's swing into a "rag" dance while on her toes simply took the house by storm. The Boganny Troupe as "monks" give the production a whirlwind finish. *Jess.*

Ellis and McKenna are a new singing formation, appearing under the title of "Wanted, a Tenor." Mr. Ellis was formerly of "The" Quartet.

Margaret Mudge, a soprano who has been warbling around New York, is hopeful of a production engagement shortly. The news interest of the item is that Margaret looks well enough to hold down the job.

"The Merry Whirl" left the New York Theatre last Saturday.

FIFTH AVENUE.

For the first time within recollection the bill at the Fifth Avenue ran according to program Monday night. A mere handful of spectators was present and applause was light. Harry Pilcer and Gertrude Vanderbilt (New Acts) started things in the "No. 5" place and next to closing Victor Moore, Emma Littlefield and Co. were a riot, playing the second week of their return to vaudeville. Marvelous Griffith (New Acts), a lightning calculator, made his New York debut, and was a victim of the lassitude of the audience consequent upon the heat of the evening. Also he was handicapped by being placid to follow a dramatic sketch, "Lucky Jim", one of those "heart interest" affairs that leaves an audience in poor shape for anything but swift, light comedy specialty acts.

The one time where re-arrangement might have improved the bill was chosen for the experiment of letting it alone. The Five Musical MacLarens opened the show. Four girls and a man make a good appearance attired in kilties and put over a varied act, including a fairly lively dance. For a warm night, however, their music on the brass instruments is a bit strenuous. The combination of piano, violin and trombone does not work out satisfactorily. Everything but the trombone is drowned out.

Kaufman Brothers won a fair amount of attention with their singing. Their comedy is very light, but the "coon opera" was good for a laugh and the excellent duets were popular.

Jane Courthope and Co. ("Lucky Jim") were somewhat out of the sketch position, playing "No. 3." The playlet is prettily set. The stage picture got a spontaneous burst of applause and some of the rather sentimental passages were effective. The players are wise in keeping a good balance most of the time between pathos and the humorous so that the sentiment escapes the fault of becoming too "sticky."

Laughing material had not been over plentiful and the audience greeted the clever satire of Victor Moore uproariously. His "hick" actor is the same clever creation, full of unctuous humor and broad fun. Miss Littlefield's dance was a graceful performance and her soubret character effectively played.

Selma Braatz made rather a light closing number, with the finish in the juggling of lighted torches the big feature. *Rush.*

Gyp, a Frenchman and female impersonator, makes his first American appearance at the Academy of Music, Sunday. The Casey Agency is handling him.

Gus Edwards did not appear in "The Follies of 1910," having buried his aspiration to become a Broadway actor in a musical comedy.

Jack Allen claims he has placed Hazel Crosby, "The Little Girl With the Big Voice," on the "big time," but Mr. Allen won't say where.

"Her Name Was Mary Wood" is the title of a new song written by a Shreveport literary light.

"YOUNG BUFFALO'S" SHOW.

Chicago, June 22.

Young Buffalo's "Wild West" caused a stir in Evanston, a Chicago suburb where it played last Friday afternoon, a typical circus day. The lot was in a bad part of town, at least two miles out.

The outfit is a dandy, although rather small; it is there with all that a big show can boast. One of the main features with the outfit is "Young Buffalo" who looks like Col. Cody. The show started with the "grand entry," the introduction of different members following; but the whoops of the redskins drowned all that the announcer had to say. The "stage coach" then put in its appearance; its attack by the Indians and a sharp encounter with the scouts started shouts and applause from the spectators. Curtis Linton, sharpshooter, introduced a young woman as a target. Linton did some clever shooting.

Different western pastimes such as lassoing, "picking up," riding the bucking bronchos, bucking burros, throwing steers, quadrille on horseback, and hanging of a horse thief, all brought applause. Following this the emigrant train was shown crossing the prairie, preceding an attack by Indians and a rescue by cowboys. The Indian war dance was pulled off in great style. Maude Burbank, on a high school horse, was given the arena to herself. The animal brought big applause.

Montana Jack introduced several nifty tricks on horseback while riding at full speed. For the close the Indians attacking a white settlement and a rescue by "Young Buffalo" and a party of scouts proved an exciting number. For a small show Young Buffalo's Wild West is a hummer. Those who tramped through the dusty roads returned over the same route well satisfied.

The show has a fifteen-car frame up, and the outfit comprises about 35 horses, 8 burros, 20 Indians, including squaws; 10 cowboys and 8 cowbelles.

HERE'S A RECORD.

Lillian Wright claims to be the champion manufacturer of acts. In an emergency Sunday she changed partners, put on a new act and appeared within twenty-four hours.

The Young Boys left the act Sunday morning. She was then booked to open at Proctor's Newark, N. J., on Monday. By noon, Sunday, she had made arrangements with Morris and Clayton, rehearsed Sunday night, and opening Monday afternoon, played the week out.

Vermette, formerly of Vermette and Vannerson, a bar act of seven members, died late last week in Montreal, his home. Vermette was accounted among the best individual bar performers in America. He was recently stricken with a nervous affection, and went to his Montreal home in the hope that complete rest and retirement would work a cure.

The Benefit for the Young Women's Hebrew Association will be given at the Arverne Pier Theatre, July 3. A number of vaudeville acts will appear. Julius P. Witmark is in charge of the affair.

FOLLIES OF 1910.

(Continued from page 15.)

perhaps one or two others. Seldom has there been a slaughter of so many melodies. "Don't Take Your Girl to Coney," an especially catchy song, never crossed the footlights.

A burlesque of Polaire is likely to be slumbering just now. There's room in "Sleepland" for a great deal in the show. With from thirty to forty minutes out, it would look and sound like another production.

Harry B. Smith wrote the "book," which can't be true since there was none. Gus Edwards "and many others" wrote the music. Those of the many others who wrote the songs insisted upon having their names tacked to the interpolations, which isn't a bad idea since one can't be blamed for the other under this system.

It's not a risky gamble to say that if "The Follies of 1910" is reframed the way it should have been in the first place, this show will be the best of all the Ziegfeld revues. *Sime.*

ENDS VAUDEVILLE CAREER.

Chicago, June 22.

The Haymarket has terminated its picture and vaudeville existence. When reopening in September it will present Stair & Havlin "dollar shows," attractions on the order of those which brought the house into prominence when it was first built, two decades ago. Kohl & Castle have had the lease for about ten years, during which time they have tried vaudeville of many grades and many prices. They own the Academy, a half block away, where melodramas have been presented since the Chicago fire. That house will turn to vaudeville next season, probably "splitting" with the Star.

Wm. Newkirk, who has managed the house several years for Kohl & Castle, will doubtless continue in charge, with "Bill" Roach as general manager of the Kohl & Castle West Side interests, including the Haymarket, Academy and Bijou.

**VARIETY IN THE WEST**

The above snap-shot was taken at the entrance to the SULLIVAN-CONSIDINE offices in SAN FRANCISCO. In the group are Le Roy Tilson, Myrtle Young, Electra, H. McGuire, Harry Garrety, W. P. Reese (Sullivan-Considine representative), Charles Lora, George Payne, Monte Wolf, Paul Stanhope, and Billy Evans.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Tacoma, Wash., June 12.

Editor VARIETY:

I understand that Gus Edwards has stated and claims he is the originator of the "School Act." I am positively the real and only originator of the "School Act" ever since the old "Patsy Boliver" days, twelve years ago.

If Mr. Edwards is so positive he is the originator of such an act, I will wager \$1,000.00 he is wrong.

The question of priority, in itself, matters but little, as managers know who is entitled to the first place in this argument.

Here and now I wish to settle for good and all the question as to whom the "originality" belongs, as far as "school room acts" are concerned.

Sam J. Curtis.

New York, June 20.

Editor VARIETY:

I wish to state that I, the original Dick Farnum, have dissolved partnership with Mark Caron, and am working in a new act under the name, Farnum and Delmar.

I find Mr. Caron is breaking in a new man and calling him "Farnum."

For the benefit of agents, managers, etc., I wish to inform them that the original Dick Farnum, the comedian, is not with him. *Dick Farnum.*

BASEBALL BUGLETS

By WILLIAM GOULD.

Were you ever caught in hot summer with nothing but winter apparel? I was, in Detroit. I lost ten pounds—weight, not English money.

Met Sam Morton and Dick Lynch in Detroit at the ball park. You should hear them root for the Tigers. Is Detroit baseball mad? Every male child

born there is christened Tyrus Cobb, Hughey Jennings So and So.

If Roosevelt goes to Detroit he will have to share his honors with Ty Cobb or be a failure. Such is fame.

Stanage, the Tiger's catcher, made two home runs during the two games I saw. A cigar store presented him with two boxes of Detroit home-made cigars. We smoked one apiece. I couldn't see the stage that night and Stanage will not be able to see the ball for a month. (The cigar man must come from Philadelphia, as that club was in the lead then.)

Billy Considine serves a whisky that I christened "3 strikes." (Three drinks of the 3 strikes and you're out.)

To make the Detroit-St. Louis games interesting the Detroiters are going to allow the St. Louis club to use cricket bats. Maybe that will enable them to hit the ball—once in a while.

Should feed the St. Louis club on flour, egg and water. It makes a good batter (use your club, officer).

Jeweler's Joke:

Who owns the largest and finest diamond in the world? The Pittsburgh Baseball Club (Hit him again, officer).

Some people say that the longest fly in the world was caught by Kermit Roosevelt in South Africa.

Not so. The longest fly in the world was caught by Ty Cobb, Detroit-Boston game, June 18—in Detroit.

An Edison battery of East Orange cannot compare with the Mullin-Stanage battery of Detroit. (It looks as if you'll have to shoot, officer.)

You can send a pitcher to the well once too often; also into the box. (Get a heavier club, officer.)

Peroxide blondes like the bleachers. (Don't show him any mercy, officer.)

Solid Ivory Pannings:

Mr. Bird again honored the U. S. with his presence. He came over to Detroit from Windsor, Canada, to get a new transom for his eye. (He lost his other monocle playing golf last Fish day.)

Mr. King may accept the position making up the sleeping berths in Philadelphia street cars. Mush Ear Marichnio will write a high-class monolog for Kid Broad.

The Cincinnati Festival, opening August 29, is booking for the festive week. Gerson's Midgents have been placed as an attraction by Marinelli's New York branch.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

WALTER K. HILL

(Walt)

Representative.

VARIETY'S CHICAGO OFFICE,

167 DEARBORN ST.

PHONE 4401 CENTRAL.

AMERICAN (William Morris, Inc., mgr. and agent).—The first half, considered all by itself, convinced the Monday night audience that good shows are really available and with the last half thrown in for abundant measure the best Bill Chicagoans have witnessed at any house in six weeks resulted. Almost a clean slate was presented to this week's patrons, the Morris habit of holding over from two acts to half a show having lapsed for the occasion, save in the case of Arizona Joe's "Broncho Busters." The tabloid "Wild West" was held out to close the show and, starting its second week, no stronger trifling act can be paid to its worth than to record that not a dozen people left the house until the final "whoop-ees" of the prairie clan. The act is a live wire in vaudeville novelties. Charlie Case, immediately preceding the Westerners, cleaned up the show. "The Derelict" scored heavily, the audience being lifted immediately into tense interest the instant Frank Sheridan made his entrance. Leading up to that point there were some preliminaries in the mid-night revelry which might be considered without impairing the house sought. Familiarities which will surely be objected to by many observers tend to over accent, and the splendid points which the sketch ultimately attains are jeopardized without sufficient purpose. Sheridan scored a great personal success, his tendency to over play himself being discounted by a forcefulness and sincerity which counted vastly in making the sketch one of the bits of the Morris season. Willie Hale and Brother opened the last half with their display of cleverness at many trades. They were a hit. A quick transition from small time to big gave Dills and Templeton opportunity to open the show with clever contortions. A delegation of seven, mixed voices, from the Roman Opera Co. were in second position. They added to the early promise of good entertainment as their melodious voices blended in operatic sections, and the applause stopped proceedings at the end of their inning until they had twice sung a popular encore. Then Matthews and Bannon claimed attention for "The Breeze of Too Soon." The breeze was a good and neat across the points of the clever travesty to inevitable laughs and piled up a substantial hit. Trizie Friganza continued the good work of entertainment at the rapid pace her predecessors had set. She managed on personality to get just a little bit apart from other single women who have essayed to sing and talk for these audiences, and easily scored a success as sincere as it was well deserved. Barnold's Dog and Monkey Actors finished the first half, close runners up in applause-getting with their human conferees. In spite of humid conditions outside, the hall was cool and refreshing, and the audience of splendid proportions.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal, 9).—Last week's slow-moving and spiritless show was supplanted by another of the same sort Monday. Again the audience took up the "walking out" system of showing disapproval. From about 8 o'clock the parade of four and four continued until the picture screen made it unanimous. On paper the show looked immense, but played as it was scheduled only three acts—Granville and Rogers, Dr. Herman and the Three White Kubbis—developed force or individuality to remove them from the drag and hum-drum of a poor entertainment. The censorship which has made the prospect of a week here terrifying to many acts and has broken the hearts of many more, gets an appalling crimp in its department of justice when "Compromised," the sketch which Wm. Hawtrey and Co. presents, is considered. Last week a girl was forced to take "Banty Legs" out of her song repertoire; this week Hawtrey, fresh from "Get Busy With Emily," has lines in his sketch for himself and Virginia Milton to speak which match any stage filth, color for color. Funny old Ko-ko who makes merry these days on the stage of McVicker's, which backs against the rear of McKohl's million dollar structure, might well add "Compromised" and Hawtrey's vaudeville aspirations through this medium as things which "never would be missed." In laying out the show, starting with the Mel-notte Twins and Clay Smith, three acts of song, dance and nonsense were placed all in a row. The Twins, pretty and talented in themselves, lack the support of the Smiths, the audience failing to find in Smith anything which matched the pattern others in his line had previously cut for frivolity and snappy comedy. Jolly-Wild and Co. started singing and dancing where the preceding trio left off, piano playing being added to the measure of light entertainment. The far-d well. It took a heap of cleverness for Granville and Rogers to pull down the hit they scored as the third act, which depended on stepping and patter to win in its way; therefore it is all the more to their credit when it is recorded that they pulled down the first sharp and clean-cut success of the afternoon and, by that

same token, the biggest one of the show. The house was a fine fettle when Dr. Herman and "Company" (the largest delegation of open and shut audience "plants" on record) took the stage; for twenty minutes the laughs piled up and it looked promising for the end of the show to pull out. But Barney Bernard and Lee Harrison, next on view, let the fun wave die down. Hawtrey's sketch followed. Then Three White Kubbis were called upon. They sang melodiously, played their stringed instruments and otherwise entertained. Their hit was secure, although it took them a song or two to get the audience into believing that something really worth while was actually happening. When "The Barn Dance," which closed the show, had finished there were few left to see from the descending picture sheet. George Spink, who has the black type, grabbed everything in sight and got away with nothing at all; the numbers were sad commentaries, and the comedy failed utterly. Somebody had slipped somebody something and it looks like tag day for "The Barn Dance." By 10:05 Parker and Kraus had performed acrobatics to open the show, and Garin had obliged with songs, and Jeter and Rogers had finished their roller skating and skate-dancing.

FOLLY (John A. Fennessy, mgr.).—So marked was the improvement in the show given by the stock burlesque company Tuesday evening as compared with the wretched performance last week that it seemed almost beyond comprehension the same people were employed. "A Night Off," the opener, and "A Parisian Widow," the burlesque, while not remarkable, proved entertaining. The costuming, not elaborate, was neat and attractive, and principals and chorus worked with a vigor and adaptability which rounded out diverting amusement. The numbers were a vast improvement, the girls forming combinations of dash and spirit which make them worthy of particular mention. Conspicuously well performed was an eight dancing number towards the end of the burlesque, which brought repeated recalls. Mae Taylor again carried off the palm of cleverness, offering a changed specialty and leading a couple of numbers which won pronounced favor. Rosalie, Ed Nelson and the other principals all brightened up. The Musical Gerald, opening behind a special drop on a stage full of attractiveness, gave a clever act as the feature of the olio, which won them deserved encores just ahead of intermission.

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—The policy of 10-20 tried the past week seems just what was needed. A novel idea in cartooning was shown by Rem-Brandt, using a sort of compressed-air pistol for his sketching. The gun has four little cups, which hold the different links, and the air shoots it upon the board. In opening position he proved a big card. Edward de Coria and Co. in "Red Ike," little comedy and a lot of singing. In the small house it sounded like bombs. Less gun play and more comedy would improve things. Blanch Irwin, neat appearance and good voice, dandy entertainer; Lydell and Butterworth, many laughs; "Ten Dark Knights" won favor. The second half of the show, Sherman and Luken opened with acrobatics that pleased. Reiff, Clayton and Reiff sang their way into favor; Mr. and Mrs. Jack Wyatt, comedy sketch on racing, a winner; John A. West, continual scream, and the hit of the show; Garden City Trio, applause gatherers. H. R. ELLIS (Walter Johnson, mgr.; agent, E. J. Cox).—16: Miller Bros. opened with clever acrobatics; Sarah Sedallia, bit of show; Broe and Lee Co., comedy sketch, many laughs; Russian Troupe, singers and dancers, pleased, closing.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Eleven acts were run off for trial performances Thursday night, 16, when the stifling heat and dragging show made three hours in the theatre anything but joyful. With two exceptions, all were full stage acts. The waits between added to the discomforts. Houston and Kirby, a bright dancing pair, made the best impression of the evening. The girl continues to be the life of the act, that is noted by this reviewer when they were seen in New York. The man has become neglectful of his personal appearance, but his foot cleverness, and that of his partner, remains uncommonly worthy. Gilbert Shorter, styling himself "An Impressionist," failed to convince. His first recitation was interesting, but when he turned to "Richard III," and later to other uninteresting material, the inning became monotonous. His act is not well suited to vaudeville, but might help out in lyceum entertainment. He uses an accompanist, not always to advantage. Shorter comes from London. He will find uphill work gaining a vaudeville foothold. Robert Hildreth and Co. gave a protean act somewhat apart from the usual. Hildreth plays four male characters, Hilda Robertson and Beth Jeter maintaining the sketch feature with im-

portant roles. A miser, a tramp, a silly kid and an old man figure as Hildreth's impersonations. The tramp should be eliminated. If there is need for four characters, a less unsightly type should be substituted. The sketch tells an interesting story, and the act has the germ of good entertainment when properly developed. Hildreth is generally a good actor, and makes his changes clean cut and adroitly. Most of the other innings, save a two-woman skit employing Ray Vernon and a clever partner, evidenced how little talent or adaptability some folk imagine it requires to enter vaudeville.

LINDEN (C. M. Hatch, mgr.; agent, Wm. Morris, Inc.). Four acts of uncommon entertaining ability totaled mighty big value for 10-20 during the first half of last week; Tyson and Brown opened, corking good dancing and singing; Willie Hale and brother, big clean up; Mae Clarke, an ideal "Summer Girl," coming in with the heat wave; "The Battle of Too Soon" brought show to a laughing close, with Matthews and Bannon in it. Manager Hatch thinks his corner is busy enough to furnish patronage for all summer. It looked that way Wednesday evening.

PRESIDENT (I. A. Levinson, mgr.; agent, Wm. Morris, Inc.). We-Choke-Bee, half-breed Sioux songster, novel interlude to open the show, 12-15. Wednesday evening the weather had a limiting effect upon attendance. Evan Evans, black-face, brother of George. Every once in a while he would wander off into a line of the "Honey Boy" stuff, without creating any noise. The Saad Dabduh Arabs closed with a splendid line of acrobatics and nymrad formations. The hit fell to Colby and May. Of the old-school ventriloquists, Colby easily leads, and is so far in front that he is right at the throat-latch of the scenic acts. Miss May's doll was a bit of huge proportions.

THALIA (T. A. Murray, mgr.; agent, Charles H. Doutrick).—Up three flights of iron stairs on a hot night in the Polish district of cosmopolitan Chicago, "the great unwashed" assembled. On a stage where the orchestra was wont to play for dancing this bill ran: Hazzard and Gordon, two girls, pretty wardrobe and good entertainers; Lancaster, Hayward and Lancaster, in a weird sketch; Cantor and Curtis, clever dancers, a pretty woman and fancy clothes, making good, and the Wahlund-Tekla Trio, acrobats and athletes. In the last-mentioned act a handsome woman, amazonian in physique, handled two men and a heavy dumb-bell in a manner to command respect for her prowess. She's a wonder.

CIRCLE (Balaban Bros., mgrs.; agents, W. V. M. A.).—It is not likely that this house will hold out long in the hot-wave fight. Night 16 business was off, although good under prevailing conditions. Grace Wilson opened the show, and at the same time made the hit of the evening. Frint George and Co., in a "black-face act," shaped for vaudeville; Mr. and Mrs. O'Brien, in songs and talk, and Sammy Watson's farmyard inhabitants finished the bill. Watson's act has enough comedy to keep it going, and there is a big finish.

SITTNER'S (Paul Sittner, mgr.; agent, S. C.).—Judging from reports and the meager attendance upon the second show last Saturday night, Sittner probably wishes that either "Consul" or the heat had stayed away. The monk didn't make good for his fat salary, that's sure—and the heat wave certainly did. Bernard and Orth presented a "Dutch" talking act, conversing on entirely new topics, and medley and three parodies, scoring big. Collins and his girls made banjos talk. Gus Henderson opened with a "Rube" bounding-rope act, and Gertrude Dean Forbes and Co. presented "Wild Rose" delightfully. "Consul" also ran.

LA SALLE (Schlesinger Bros., mgrs.; agent, S. C.).—A well-filled house Saturday matinee. Daye and Night opened with a comedy sketch that pleased. Wolf and Lee, singing and dancing, won favor. Sirronje did hardly anything worth mentioning aside from removing one pair of handcuffs and escaping from a trunk. A little less "stalling" and a better appearance would help. Alice Sullivan, songs and impersonations, did nicely. The Carters do a little of everything, pleasing in all.

BANNER (F. C. Smalley, mgr.; agent, William Morris).—Saturday evening audience rather small. Dilla and Templeton, contortionists, opened, well received. Georgian Clark, Scotch songs, passed. Ioleen Sisters walked away with the show without half trying. Fred Heider sent over a routine of classy dancing. F. J. Bannister and Co. closed with a dramatic sketch. "Auld Lang Syne," well played.

Bunchu and Alger, having finished their round of the Inter State houses, have gone into retirement for the summer. Tess Bunchu to her home in Louisville, and Hazel Alger to the mountains of Kentucky. They will emerge about Aug. 15. Ben Simpson, Oliver Labadie, Doc Grad and W. E. Wheeler have fled to Wolf Lake, Mich.—Elaire Von Tullio is playing her first week in the north, at the La Salle, in over a year. She has played through the south, and has been as far as Cuba with her operatic specialty.—Lillian Mortimer has booked the Morris time in this Morristown for next season, when she will play two sketches weekly.—Wo-Choke-Bee, the half-breed Sioux, is going to New York, where she has prospects for opening on the American Roof with her novel Indian act, perhaps for a run.

J. G. Condemman, manager of the Julian, closed down for the summer last Sunday, and early Monday morning piled his family into a new automobile, starting east for a summer

tour of Canada, New York and Pennsylvania.

The California and Rex turn to moving pictures for the summer. The Kedzie switched its performance to the alrdom next door this week.

Edith Haney, through her fine showing in the Majestic bill, after proving herself in the local 10-20's, has been booked for seventeen weeks of Orpheum time, opening in the park at New Orleans, July 31.—Lovell Alice Taylor will enter vaudeville here with "The Fighter," a comedy sketch written for her by D. L. Lehigh, employing four people and a special scenic equipment.—Stan Stanley and Bro have been booked for twenty weeks of Inter State time. They will play western parks until the Muckenfuss contracts mature.

Paul Goudron will book the shows which will be given at the Waukegan, a new house in the Illinois town of that name, which opened 27. M. Fleckler & Co., owners; Wm. Haas, manager; new from the ground up.

The Musical Goolmans, and several other acts on the bill with them, suffered the loss of considerable property through a raid on the dressing-rooms at the local theatre where they played last week. Two valuable instruments were stolen from the musical act, but to replace one they have just received an antonionophone (whatever that is), imported for them from France, said to be the only instrument of its kind in this country.

The local Morris office signed with Dr. Bucky, who represents Frank Bostock in America, an option on all of "Consul's" time subsequent to Aug. 1, up to which date the monk is fully booked in western parks and houses. Dr. Bucky came to Chicago last week to close the deal.

Chas. E. Bray, manager of the W. V. M. A., left for the south 15, to be gone about a month. He goes first to El Paso, Tex., to look after some property interests he has there; thence to Mexico City, to Vera Cruz, and from thence south to New York, stopping at Yucatan and Havana.

Violet Allen and Co. left Saturday for Minneapolis to take up a tour of the S.-C. time. Josephine Gassman and her "picks" departed the same day to play the Hodkins time. Innes and Ryan chose Saturday for their start on the Morris park circuit, going to Cincinnati. Tyson and Brown went in the same general direction. Monday "Chub" Sullivan started for New York, going thence to Europe.

Walter S. Butterfield shipped "The Rolifonts" and his Kalamazoo house for one week, via Chicago, to Minneapolis, at the association "The Barn Dance" is another act of several people which Butterfield takes on to defy the heat in Michigan.

The first damage suit as a result of the accident which recently befel occupants of a car on Chicago's Boulevard, filed by a rider last week in Municipal Court. Alfred Regeo sued for \$200.

The Oak, a new 10-20 to be erected in the northwestern section of the city, will be opened by November, booked by the Morris office. M. J. Karver, who has recently taken over the management of the Empire, Des Moines, has promoted the theatre and will manage it. Seating capacity, 1,100.

Stanley and Reid, of the Henry W. Savage forces, make their vaudeville plunge this week at the Majestic, Milwaukee, coming next week to the Chicago Majestic. While they are in the city, Savage to play only a fortnight in vaudeville, it is possible that Mike Shea will get them for one week in Buffalo, Missa Reid's home. George Lederer claims them for his own next season, but they will continue with Savage in musical comedy.

Ballard and Alberta start 26 to play the Interstate Circuit. Dons, Reid and Co. has opened for a few S-C weeks at the Grand Fargo, last Monday, and between S-C and Morris will be kept going all summer. Local scenic artists are developing a new drop for early use in their act. Marie Clarke goes to Mt. Clemens, Mich., for her summer vacation, detouring to Fort Wayne and Toledo to play park weeks on her way.—Hornbrooke's "Broncho Busters," headed by Adele Von Ohl, finished a second week at the American Saturday and start west forthwith to play the Pantagues houses for several weeks, opening July 3 at Spokane.—Cantor and Curtis have gone to Ohio to play six weeks of Coney Holmes' parks.—Errac has closed twenty weeks of W. V. M. A. bookings, and leaving for New York for peace and quiet.

Envious summer resorts are telling Chicago to go and get a reputation. The oldest inhabitant says this is the hottest ever in these parts.

Sidney Drew and "Billy" withdraw from the Cort 18, with no successor appointed up to Wednesday.

Seven people saw the second show at the Linden Sunday afternoon. Hot-weather stuff.

C. H. Liddell and G. T. Gardner open the Hippodrome, an air dome, at 53d and Ashland Boulevard, 25, booked by John McGrail.

Frank Bowman came on from New York to take part in "The Fortune Hunter," at the Olympic, and stage manager. Bowman was in vaudeville up to five years ago, in the term of Bowman and Adele.

George LeVee has gone east to hook up a Pat Cady connection for the new Indiana, a 140 vaudeville theatre he is to build at 43d Street and Indiana Avenue. It is in the vicinity of the Grand, a 10-20, which will continue in the field.

LaVee also owns the Foster, on the northwest side of town.

Dave Rafael passed through Chicago Monday on his way to Toledo, where he will rehearse one of Ed. Reynolds' big vaudeville acts, to be produced shortly.

New 10-20s are in process of construction at 35th and 38th Streets and Archer Avenue.

Thirty-first Street Theatre has changed managers. Frank L. Oleson is now in charge, playing five acts. Ed. Lange still books.

The Cool Arena proved too much so when opened a few weeks ago. It closed for a time, but reopened 23 with much vaudeville.

Dolly Sisters play their first vaudeville date since the closing of "The Echo" at the Majestic, opening next Monday.

Beatrice Arnold, 17, in Chicago, presented her husband, Phil Cliff (Cliff and Cliff), with a son.

From Muskegon Lake come fish stories of which Joe Keaton is the hero, which would not be accepted at face value if printed. All the Keatons, Rawls and Van Koffman, Paul Lucier and wife, Mr. Clarke, of Clarke and Armstrong, and Earl and Wilton are loafing there for the summer. Dick Gardner purchased a Muskegon town lot from "Doc" Earl Saturday, on which "Doc" cleaned up a profit of more than several dollars.

Frank Mayne went to New York last Sunday, having played all the vaudeville dates with "The Third Degree," which he intends to this summer. He will spend his vacation in a naphtha launch upon the high seas along Canasie shore. His other vaudeville act, "The Sexton's Dream," ends its season at the Valentine, Toledo, July 2.

Elsie Ryan, recently leading woman with Frank Daniels, has evidenced a desire, in which she seems to be not alone, to enter vaudeville with a triplet of ballads and some gowns.

Granville and Rogers begin their Orpheum tour this week at the Majestic. Mrs. Granville (Dorothy Dayne) will accompany them. Next season husband and wife will do an act together.

Robert Hildreth's protean sketch, "tried out" at the Bush Temple last week, is to be rewritten and acted by Jack Burnett, who is doing a lot of that sort of work in these parts this summer.

"The Girl in the Kimono" will have its initiation at the Ziegfeld Saturday night, hopeful of a summer run on the lake front.

Bert Levey, the Pacific Coast booking agent, will be in Chicago next week, coming from Frisco especially to appoint a local representative.

Ethel Robinson sends a delegation of vaudeville people to the Calgary Exposition, which opens in the Canadian capital June 29. The "Navassar" Band, Ed. Albert's Bears, Harrys "Smily, Ramza and Arno, and Sammy Watson leave Monday next with a special car carrying baggage and properties.

Tom Carmody is filling in the time between the Star's seasons as an attache of the Majestic. Frank Rivers, attache of the Kohr & Castle interests, has departed for a vacation trip on the Great Lakes, while George Kingsbury, with the Chicago Opera House closed, is filling his position.

Sam Lederer leaves this week for New York, going thence to his boyhood home in Prague, on a visit to his father.

Ned Baron and Thos. Ralfe have been engaged by Nelson Van Gurnee to support Jane Eddington in "The Moving Finger," a sketch to be produced at Keith's, Dayton, July 11, with an eye to the big time.

Majestic Park, Ottawa, Ill., opened June 18, playing four acts booked by Chas. H. Doudrick. Myrtle Victorine and the Two Zolars, in their "nifty" girl act, were a feature of the opening show.

According to a letter received, Pete Huegel and Trixie Taylor were married in Joliet, Ill., 15. They will work in vaudeville as a team.

HAYMARKET (Wm. Newkirk, mgr.; agent, W. V. M. A.).—Very poor house for matinee (15). Warm weather. Onzo was nervous at the start, and missed quite a few of his tricks. He has a clever juggling turn; Werdin & Co., Ill. pictures; Billy Brown, impersonations, won favor; Richards and Richards, comedy success of the afternoon.

KEDZIE (Wm. B. Malcolm, mgr.; agent, W. V. M. A.).—Edney Bros., & Co. proved very entertaining in opening position. H. R. Steeley and Edwards, bit; Sisters McConnell, two clever little comedienne, and their dancing finish brought them back for bows; the Heras family, well received; Ethel May, in "Sonno-lency," a few blocks down Madison Street Eva Ray was also heavily billed at the Garfield, presenting the same act. It seems he'll be all off for this stuff, even on the smaller time.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, William Morris).—Evenly balanced bill first half of last week. Dilla and Templeton, clever acrobatics and contortions. They were one of the early hits. Summers and Otto, yodlers, well appreciated; Fred Hilder and his fast dancing received much applause; Elsie Cressy & Co., in "The Red Parrot," passed. With better assistance from the "Company" Miss Cressy could work the sketch into a pleasing number. Orpheus Comedy Four, hit in closing

position. Quartets seem to be very popular in Chicago.

PREMIER (Emery Ettelson, mgr.; agent, Frank Q. Doyle).—Continuous vaudeville and pictures from 11 to 11. Smith and Ashcroft did fairly well with their dances. Otis L. Knight had uphill work. His impersonation of Raymond Hitchcock gathered applause. Ruth McCoy's opening on a swing helped her out. She forgot a good appearance going greatly. A change of all her costumes will be needed. Grant and Gibson, closing, the real comedy makers.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Warm weather had no effect upon attendance matinee (14). Inside the theatre it was stifling and people soon began leaving. Mile. Reno, opening, did well; Musical Macks, won favor; Francis Avery's singing, pleased; Orpheum Quartet, went big; W. L. Hall and "French Polices," passed, closing the show.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Austin Welch, Taylor and Taylor, Campbell and McDonald, Edith Haney, Chatham and Scott, Wagner and Lee.

HAYMARKET (Wm. Newkirk, mgr.; agent, W. V. M. A.).—Wahlund-Tekla Trio, Edith Haney, Nemo, Musical Goodman, Pearl Barton, Campbell and McDonald, Heister Sisters, John Mangles.

TRIVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—Mack and Williams, Barry and Johnson Co., Tom Swift, Wagner and Lee, Pearl Allen, Pete Mack and Co., Cal Stewart, Davis and Walker, World's Comedy Four, Carl Zemo.

FOSTER (Geo. B. LeVee, mgr.; agent, W. V. M. A.).—Williams and Mack, The Langdons, Carl McCullough, Stanley and Chambers, Pearl Allen, Bimm-Bomm-Brrr, Relf, Clayton and Relf, Carl Zemo.

ASHLAND (A. E. Weidner, mgr.; agent, W. V. M. A.).—Grace Wilson, Flo Adler, Arthur Barrett, Varsa Trio, Henderson and Kirby, and others to fill.

CENTURY (L. A. Calvin, mgr.; agent, E. J. Cox).—A first-class bill last week, headed by May Tully and Co., who walked away with everything without any trouble. Rockway and Conway did nicely. Billy McBrown sent over some acrobatics that pleased, opening the show. Al Lonzo, with his fast playing on the xylophone, proved a corker at the instrument. He should go in for a better appearance. H. R.

ASHLAND (A. E. Weidner, mgr.; agent, W. V. M. A.).—This house seems to hold its patronage. Glen Burt, in opening position, Friday, sent the audience into a laughing spell, with parodies and bright talk. West and Denton have a corking good number, and safely landed the hit of the show. Alice Berry landed solidly Veronica and Hurffalls, acrobatics, received applause in closing position. H. R.

SAN FRANCISCO

By LESTER J. FOUNTAIN.
VARIETY'S Western Office,
908 Market Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Big business continues at the downtown house. Franklin and Standards opened the bill and were well rewarded for their good work. Warren and Blanchard were thoroughly enjoyed, the closing going especially big. Lewis McCord and Co. presented "Winning on Wind." The billing is certainly appropriate. The ridiculous burlesque comedy methods failed to appeal. Vesta Victoria was handed quite a reception on her entrance, but it took the "Artist Model" song to make her the hit of the show. The English comedienne worked thirty-seven minutes in all. Donald and Carson got away flying, but sagged towards the finish. Twenty-two minutes is a trifle long for their material. Nevertheless the pair scored a big hit. Clown Zethro's canine comedians were also a safe hit. Grigolatti Aerial Ballet were well applauded, as were Maud and Gladys Finny, who worked seven minutes, which served to make the audience want more.

NATIONAL (Zick Abrams, mgr.; agent, S. C.).—Dean and Price went very fair, the finish helping them considerably. Haverly and Wells went big, but much oakum was in evidence. Strength Brothers went well with a first-class, strong act. Dick Crolius and Co. were a big hit. The woman is rather weak. Perhaps if she dropped attempting a dialect it would improve her work. The Holdsworths scored heavily. Madam Bedini and her horse closed the show and held the crowd in.

CHUTES (Ed. Levy, mgr.; agent, Pantage's).—Steifen Brothers, European basket jumpers, opened and went very well. Blossom Robinson is fair. The mirror spot went nicely, but she spoils her delivery by affectation. Reed and St. John were simply appreciated. A good, snappy section was to improve the offering. Billy Link was a laughing hit. LaToska, comedy juggler, very fair. Diero, bit of the bill. Paul's Six Juggling Girls, big applause-winners.

AMERICAN (James Pilling, mgr.; agent, S. C.).—Verona Verdi and Brother, entertaining and well appreciated. The Wheelers got away flying and closed an immense hit. Matt Kreef well known around these parts, hit of bill. Corcoran and Olson went reward. The Jim Post Musical Comedy Co. offered a show and dramatic piece that contained much tiresome and superfluous dialogue.

WIGWAM (Sam Harris, mgr.; agent, S. C.).—Fields and Coco, very good; Emily Cleverly, scored heavily; Rolf Ralfe, very fair; Wolf, Moore and Young, a hit. This trio are above the average in their line of work. Trovador Four, landed safely. Kara, excellent; Burock and Watson also on bill.

The American Program Co., incorporated for \$25,000 last March, has opened offices in the

Monadnock Bldg., with the following officers: Robert T. Kane, president; Harold V. Crosby, vice-pres. and gen. mgr.; Robert N. Fitch, secretary; James O. Sully, treasurer. The company has contracted to supply the western circuit of Morris houses for a period of ten years.

Mr. and Mrs. Irving C. Ackerman returned last week from a most enjoyable trip to Yosemite Valley. Mrs. Ackerman has the distinction of having made the journey afoot from the hotel to Glacier Point and return, a distance of ten miles, starting at 10 a.m. and arriving at the hotel again at 6 p.m. From the base to the top of the point is almost perpendicular.

Ferris Hartman, the comedian, has started suit against John D. Shroeder, his former partner in the liquor business, demanding an accounting of the firm's accounts, and requesting an injunction preventing Shroeder from continuing the partnership's business. Arthur Cunningham was a third partner in the business.

Thavin's Russian Band began an engagement of several weeks at Idora Park, 13. The organization includes Russian dancers and several soloists of reputation, among them Max Bing, baritone, and Anna Woodward, soprano.

Advices from Reno state that Thomas J. Mack, stage manager of the Lewis & Lake Musical Comedy Company, was arrested, 12, on complaint of Evelyn Gray, who charges Mack attacked her during the Saturday night's performance. Miss Gray says that during the matinee performance her purse, containing \$20, was stolen from her dressing-room. Threatening to resign, she charges Mack struck her in the face and tore off her hat. The company was to have played two weeks in Reno, but closed after the fracas.

The rumored split between Kolb & Dill and Manager M. A. Magner is reported to have been amicably settled, and the company will continue next season under Magner's management. It closed the season at the MacDonough, Oakland, 4, but is filling in the open time between attractions at the MacDonough, playing three to four nights out of a week. Business is reported poor.

The Nickelodeons are all playing to big business in Oakland, the legitimate houses feeling the effect to considerable extent.

A small attendance wrecked the mill between Jim Corbett and Joe Choyinski at Bloch's Arena Saturday.

A small sized tornado swept down Market St., 13, afternoon, and left a train of wrecked awnings in its wake.

Miles Bros. have joined the ranks of the independents, and have taken considerable of the trade with them. They are at present supplying all M. P. houses in Fresno St. with the exception of about two.

The Prunim Theatre Co., Inc., has leased the site of the old Hagan Cafe, upon which a "Class A" theatre will be erected at a cost of \$5,000, with 1,000 seating capacity. Continuous vaudeville and pictures will be the policy.

The Selig Co. has had a company of fifty-two members in Yosemite Valley for the past two weeks, under the direction of Homer Bosworth.

The Jack Golden Musical Comedy Co. has been secured by Manager O'Donnell, of the Farquhar Theatre, Vallejo, 14, for a four weeks' engagement.

Art Hickman, stage manager of the Chutes, departed for a several weeks' sojourn at Boyes Spring, to recuperate his "Exhausted Ferselings." Art will return every week for amateur nights. They soon will not be complete without his humorous and witty announcements.

George Riddle, of Harvard University, specially engaged by Margaret Anglin to superintend the production of the Greek play, "Antigon," at the Greek Amphitheatre in Berkeley, started rehearsals of the chorus 13. He was accompanied to this city by Mrs. C. W. Brooks, Frances Jordan and Howard Hull, engaged from New York for the performance.

Al Jolson arrived in town this week, and is stopping with his folks in Oakland—when he ran Kt away from "the bunch." Al is the big noise here with the amusement-going public, who will never forget the big hit he registered during his engagement at the National, shortly after the fire. The auditorium of the National, at the time of its opening, was covered by a tent, the roof later being built over the canvas top. During one of the performances, while Al was on the stage, one of the workmen all but drowned him out, whereupon he climbed down from the stage, mounted a chair, and did his turn in the midst of the audience. Jolson intends staying at the Jeffries camp.

Hamilton Hill, "The Anstralian Baritone," due to open at the National, 12, failed to appear. Nothing has been heard of him since his bill closed in Portland. It is reported that he was on the stage of the American Sunday and was waiting to rehearse his music, but upon being informed he was at the wrong house, left ostensibly for the National. Jeanette Dupre was secured on short notice to fill the vacancy, and scored a big hit.

Jeanette Dupre was presented with a handsome gold chain by Local 21, T. M. A., 11. Mr. Dupre was elected an honorary member during her coast visit here three and a half years ago.

Madame Bedini, with her black stallion Don, captured the first prize in the horse and vehicle parade at the Rose Carnival in Portland,

Ore., 11. One thousand horses participated in the competition.

Laurene D. Blyler, wife of James G. B. Blyler, filed suit for divorce, 9. According to Mrs. Blyler, Jimmy has become inoculated with the "affinity" germ, Madge Blood being named as the disturbing factor. Blyler has quite a reputation as a song writer and musician, his latest effort being "Crave You."

Mrs. Markarengo was unable to open with the troupe at the Portola Cafe, having contracted a severe cold, which necessitated a painful though not serious operation. She appeared with the act Tuesday evening.

Hert Kaimar, of Kaimar and Brown, is in town to see the big fight.

From the manner in which the theatrical lights are coming into town, Broadway is going to have a lonesome appearance around July 4.

PORTOLA CAFE (Herman Hermansen, mgr.; amusement director, E. Garcia).—La Estrelita, Makarenko Troupe, Florence Trio; Jeanette Young, Remi, Louis Paines; Bernat Jaulus and orchestra.

COLUMBIA (Gottlieb & Marx, mgrs.; direction K. & E.).—"The Awakening of Helen."

PRINCESS (Sam Lovrich, mgr.).—Ferris Hartman's Musical Comedy Co.

ALCAZAR (Belasco & Mayer, mgrs.; stock).—Virginia Harried in "Iris."

SALOON (J. W. Bussey, mgr.; direction John C. Clark).

VAN NESS (Gottlieb & Marx, mgrs.; direction K. & E.).—Dark.

BISMARCK CAFE (Otto Muller, mgr. and director).—La Bella Napoli Troupe of musicians and vocalists.

BOSTON

By MORTON HIRGE,

VARIETY'S Boston Representative,
Tel. Main 5180, 82 Summer Street.

KEITH'S (George Clark, mgr.; agent, U. B. O.).—With an audience straggling in, hatless with heat and making a clutch at the fans on the chair-backs, the Pelots made first position look like real business. It was the first time here. Their juggling was good enough, and the man's comedy work was funny. George Auger and Co., in "Jack the Giant Killer," odd and laughable. Ralph Smalley, cello, added elegance to the bill by his masterly play.

ALCAZAR (Belasco & Mayer, mgrs.; stock).—The "Princess of Wrath" moved down to fourth spot for its third week; like last week, the big hand went to Bernice Tupper's solo dancing. Max Cox grabbed the audience on the jump and never let it rest. Her woman-in-the-auto number, after Mary Norman's, seemed to go well. Lillian Lawrence and Co., "A Reno Divorce" (new acts). This was the headline number, Miss Lawrence being a former stock favorite. Howard and Howard followed and the Three Renards closed.

WONDERLAND (Suffolk Amusement Co.; J. J. Higgins, mgr.; James Gilbert, assistant mgr.; agent, direct).—A free gate is doing wonders for Wonderland, opened for its sixth season at Revere Beach. Rain on Bunker Hill Day and Saturday kept business down for the regular opening, but Sunday was a warm-weather riot. With no admission, Wonderland has cut out all free shows. A combination ticket, good for ten shows, sells for fifty cents.

LUNA PARK, Revere Beach (Washburn & Pattee), will open soon; exact date not announced. There will be a free gate.

PARAGON PARK (G. A. Dodge, mgr.; agent, direct).—The park began its second week with big Sunday attendance. Aroza, acrobat; The Stanleys, strength; Demon, fire-slinger, and La Diva Venus; good free show.

CASTLE SQUARE (John Craik, mgr.; agent, direct).—Opening of summer opera, "The Mikado." Company includes George Hassell, Harry Davies, George Crampton, Donald Meek, Clarence Chute, Al Roberts, Ethel Balch, Marie Loring, Lola Villiers, Vera Roberts, William Wolf, Harry Wilkins, George White, Mary F. Sherwood, Mabel Foster, Maud Belinger and Isabel Gompers. Next week, "Rip Van Winkle."

NORUMBEGA PARK (Carl Alberte, mgr.; agent, J. W. Gorman).—Clara Sauer Co., Nino and Gordon, Zellen and Lynch, Meersons, Hatts, Pictures.

LEXINGTON PARK (J. T. Benson, mgr.; agent, Fred Marlon).—Errotto Brothers, Ada Corbett, Frank, Robinson Trio. Pictures.

CASINO (Charles Waldron, mgr.; agent, direct).—Stock burlesque.

GLOBE (Robert P. Janette, mgr.; agent, Jeff Davis).—Mansfield Brothers, Emmett and McNeil, Jolly Priests, Ben Mammy, Jimmy Mack, Jack O'Donnell. Pictures.

MAJESTIC (Charlotte Hunt, summer mgr.; agent, direct).—Stock in "The Colleen Bawn."

BOSTON OPERA HOUSE. The Aborn English Grand Opera Company closed the supplementary season 18.

MEDFORD BOULEVARD (J. W. Gorman, mgr.).—Season opened 21 with Tordis's Dog and Pony Circus, Jessie the Mule, Hanley and Jarvis, Howard Brothers, Morton, West and Morton, Lina Panzer, Bill and Ackerman.

A new sketch, "The Top Floor Back," written by Manager "Bob" Janette, of the Globe, scored on its try-out at the Bijou Dream. Though the name is slightly suggestive of a successful vaudeville drama which has been running in New York, the resemblance ceases there.

After an opening week of adverse weather the Ardmore in the American League baseball grounds on Huntington Ave. started its sec-

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WILLIAM PENN (George Metzel, mgr.; booked direct).—Alber's Polar Bears, Twin Angersons, Ada Williams, Eckert and Francis, Musical Behrend, Laughing Horse, Pictures.

GRAND OPERA HOUSE (W. D. Wegefarrth, mgr.; booked direct).—"Georgia Magnolia," Francesca Redding and Co., Great Humphries, Cardowle Sisters, Chunn and Craig, London Quartet. Second half—Hombay Deerfoot, Fredman and Clark, Emerson and Smith, Romato and Delano. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Dean and Sibley, Al Salvini Wilson, Moreneta, Jeanette Jormaine, Metropolitan Minstrel Misses. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Dan and Davis, Harry Kilday, Harris and Scott, Lidley, Jenkins and Covert. Pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Six Jiggers, Myles and Raymo. Hurtino, Frobel and nuen. Pictures.

GAYETY (J. P. Eckhardt, mgr.).—Nellie Florede, principal woman with "The Big Review" the past season, won the honors of the bill this week in a specialty. Jack Strouse, Fields and Wakefield, Ned Dandy and Pachion, in posings, with some talk by Belle Travers, made up the olio. Two familiar burlesque numbers were with several musical numbers.

TROCADERO (Col. Sam Dawson, mgr.).—Summer stock burlesque, with Zallah, the dancer, held over.

Joseph K. Watson and his newly taken bride visited this city for a few days. They are going west and expect to do some vaudeville work.

Pauline Levie, a local girl, has signed to be one of Gertrude Hayes' "Six Bricktops" next season.

The Lussier Sisters have quit work for the summer and will vacation at Providence, where "Chub" expects to regain all the weight she lost during the past season.

A couple allowed themselves to be married in one of the cages at the "Big Hip" last week. The lions made no kick.

ATLANTIC CITY

By I. B. PULASKI

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Bayer & Norworth, a riot; Jewell's Minikins, wonderful, big reception; Conroy, Le Maire & Co., laughing hit; Bonham & King, a hit; Three Dolce Sisters, songs, went big; Juggling Mathews, excellent; Farrell Bros., comedy cyclists, very clever.

SAVOY (Harry Brown, mgr.; agent, Arthur Buckner).—Empire City Quartette, riot; Jas. J. Morton, comedy hit; Grace Cameron, liked; Violinsky, very clever; Dewitt Young & Sister, juggling, excellent; 3 Escardos, acrobats, very clever; "In the Subway," good; The Turkeys, cyclists.

LOEW'S CRITERION (Arthur Downs, mgr.; agent, Loew).—Harry LeClair, headlined; Sharp & Turek, Gladys Van, Guy Bartlett & Co., Geo. S. Lauder, comedians, m. p.

MILLION DOLLAR PIER HIPPODROME (L. Young & Kennedy Crosson, mgrs.; agent, Jos. Dawson, direct).—Four Custing Dunbars; Marvin Bros., James Irwin; Musical Klebses; Winston's Sea Lions; m. p.

STEEPLECHASE PIER (E. L. Perry, mgr.; agent, direct) m. p.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; m. p.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct).—The Dorsetta Troupe; Evans & Evan, musical; Heister Waters; St. Clair Sisters; Stein & Roka; Harry Patterson; Ethel Golden; Thatcher & Gan; Arthur & D. Raff; Frankie Farrell; Lonette Sisters; Carmen Sisters; Madeline Webb; Ollie Ramsey; Florence Davenport; Flying Russels; Madge Moore; Two Tossing Tomions.

EXPOSITION THEATRE (W. Z. Patno, mgr.; agent, direct).—Cora Hummel, impersonations; Piddington Jones, travel talks; m. p.

The Steeplechase Pier begins its vaudeville season 27.

Mose Moore is the feature attraction at Maxim's Bohemia, run by Geo. M. Rappleyear.

On Saturday afternoon the Boardwalk throng was given a little free excitement occasioned by the burning over of a tar kettle on the

beach near the Steeplechase Pier. The tar was being heated for the roof covering for the new addition to the Steeplechase. Immense volumes of black smoke gave support to the report that the pier was burning down. But they were all "rubbered" and a little sand thrown on the blaze quickly extinguished it.

Patrick Conway and his band open on Young's Pier on July 17 and remain there for eight weeks.

The Connolly Sisters, Belle and May, have taken an apartment here with their mother for the summer. Dolly Connolly and Percy Wenrich are to join them soon.

Willie Holt Wakefield has been resting here for a few days. She appeared professionally, however, on Monday evening at the Marlborough-Blenheim, giving her song recital before the combined conventions of the car builders and the master mechanics.

"Hank" Smith and "Sympster" Stokes, the well liked clerks of the Dunlop, pulled a funny one on the Cooper brothers of the Empire City Quartet at the Savoy. The boys got in late Saturday and the hotel was crowded. However, Irving got a nice outside room, but Harry was not so well pleased with his quarters, so he made mention of the fact. Smith told him that at twelve o'clock the next day (Sunday) he could have room 120 and if anyone was in the room at that time they would have to vacate. In the meantime Irving was told that his room was engaged after twelve o'clock. Next day Harry took room 120. In telling Irving about it in the afternoon, Irving, who had gotten in late the night before, said, "Well, that was me you had thrown out."

The new addition to the Steeplechase will be called "Geo. Tilyou's Pavilion of Fun." It will open July 2.

English Grand Opera comes to the Apollo week of July 4. Edith Helena will be featured.

The "Creation of the World" opened last Saturday under the management of Eddie Dunn.

On Thursday last at the Savoy Messrs. Shubert and Wm. A. Brady presented Louis Mann in a new farce by himself entitled "The Cheater." The play is from the German of Wilhelm and Arthur Lipsitz. The show was funny enough but all Mann. In the character of Emanuel Piltersdorf, a political reformer, he is again that laughable type of German comedian. Piltersdorf is a state senator whose particular penchant is the abolition of night saloons, that is, keeping open after midnight. He falls heir to a notorious dance hall known as Spillman's Orpheum and the estate is worth half a million dollars. In accepting the legacy against his principles, securing it from his wife and "sneaking out o' nights" to the "Orpheum," a regular gold mine, there are many chances for funny situations, and they were ably worked up by Mr. Mann. Mathilde Cottrell, Emily Ann Wellman and Thos. de Vassey also did good work.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A. Monday rehearsal 2 p.m.). Week 13 La Belle Helena's greynobles, well received; The Babbits, novel; Eddie Rowley, dancer, fair; Pete Baker, comedian, fair; Tempest Sunshine Trio, very good; Banks-Hoazette Duo, good; Lewis and Chapin, clever; Henrietta Byron, comedienne, fine; Leon Morris, pony circus, pleased; Thos. Hoffer Co., scored big; M. P. MELTON.

BALTIMORE, MD.

VICTORIA (Chas. E. Lewis, Mgr.; agent William Morris) American Sinking Comedy Four, good; Herbert, eccentric musician, excellent; Gallardo, clay modeler, clever; Flatow and Dunn, s. & d., fair; Ladden Sisters, musical, ordinary; Edgar Davenport, monologist, scored; Excelsior Trio, acrobats, well received; Rosalie Sisters, s. & d., hit; m. p.

WILSON (J. Poplar Dillon, mgr.; agent, Joe Woods) Sister Earle and Redell, local favorites in "The Reconciliation," went big; Great Thriller, acrobat, good; Fisher and Fisher, comedy bicyclists, excellent; Burke and Wallace, comedians, fair; Professor Seafar, circus act, hit; m. p.

ACADEMY OF MUSIC (Harry Henkle, mgr.). No attractions last week; house previously engaged for college commencements. This week's bill: Ethel Van Orden & Co., amusing; Valpo, musician, fair; Faustina, danseuse, good; Mr. and Mrs. Frank Gibbons, sketch ordinary; Cutting and Zuido, s. & d., well received; m. p.

HIPPODROME (Fred Messmore, mgr.)--

Second week. Extra big and good bill. Prices 10-25. Looks like a sure money making proposition. Big crowds. Adams Bros., Spellman's Bears, Ernesto Sisters, Wartenburg Bros., Leslie's Barnyard Circus, Little Miss Tuoma, Three Nelsons, Prohima, Marvellous Melville, Richardini Bros., Juggling Labelis, The Great Kingling and Co., Rosella Family, Steinwald's Military Band.

LUBIN'S (John Meyers, mgr.; John T. Macaslin, agent).—Marine Comedy Four, working under name of Newsboys' Quartet; Geo. Van and his dog, monolog; Great Stanley, doll act; Catherine Gegan, singer; m. p.

SUBURBAN GARDENS (August Fenneman, mgr.; William Morris, agent).—Vaudeville eliminated for a week, owing to improvements and changes; Jordan and Gervase, operate duo, good; Lew Bloom, monologist, hit; Marcita, s. & d., fair; Larry Vee, black face, well received; m. p.

BLANEYS (Sol. J. Saphire, mgr.).—Cecil Leonard, songs and imitations; Du Chaut's Dogs; Emma Frankford, s. & d.; m. p.

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BAY SHORE. Daily aeroplane flights by Capt. Wm. H. Aitken, band concerts; m. p.; other attractions.

ELECTRIC PARK (R. E. Bussy, mgr.; agent, Wm. Morris).—Vaudeville, band concerts; m. p.; other attractions.

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and week much more favorably. The Airdome opened for the first time 14, giving four night shows and a Saturday matinee, with band and pictures Sunday night. After the opening night the attendance held fairly well when performances were possible. Lithographing was begun this week, and this, with a turn of fine evening weather, braced matters. Monday night the attendance was nearly as good as the opening. Tuesday was scorching hot, so that the city was wilted at night. But over 1,000 people, practically all money, were at the Airdome. President Levering of the Airdome company felt that, with only this week of good weather, the enterprise would get well established. The baseball game Tuesday was the first one on the home grounds since the Airdome started. There was a grand bustle to set the stage, arena and bar, set after the game, and the stage hands did pretty well for the first time, though not all the lighting was rigged in time for the opening. This week's bill was another bill, one. There were three holdovers: Rice, Sully and Scott's trampoline act, the "Airdome Girls" and the Frajoles, clowning. Treat's Seals, down for No. 5, did not get here at all. They could not make the jump in time to go on. The rest included the Daisys, roller skating; Will Roger, jariat; Winkler Kress Trio, com. acrobatics; Trick boys; Williams, heavy jugglers; Viviana, trick rifles; Glocks, water jugglers; Flying Martins, trapeze; Daly and his clowns, and Ernest S. Williams, cornet, for an extra. Press Agent Al. Strassman is now billed as assistant manager also.

Frank J. Howard, who has sold out his moving-picture exchange to the General Film Company, was given a gold-mounted cane by the exchange staff 17.

Blanche Livingstone has closed her season and is visiting her sister, at Winthrop.

"Gene" O'Connor, the sporting-writer and ball-player, has mailed circular letters to every amateur and independent ball team in the state, asking them to apply to their municipal authorities for permit to play exhibition and championship baseball on Sundays, in order that a number of test cases may be made. O'Connor quotes from the statutes in argument that the Mayor or Selectmen may grant licenses for amusements on the Lord's Day, in keeping with the character of the day and to be approved by the chief of the state police.

The Colonial will open its 1919-11 season August 1 with "Three Million Dollars," the musical comedy which Charles Marks is to produce at Atlantic City the week before.

CAMBRIDGE SCENIC (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Cubanola Trio, Jack Dempsey, McNamee, Dancing Monarchs. Pictures.

SCENIC (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Walter Daniels, Franchelli and Lewis, Freeman Brothers, Frozeena. Pictures. BACK BAY (L. F. Moore, mgr.; agent, Jeff Davis).—20-22: John Philbrick, Gilbert Losee, Turner and Osborne. 23-25: Waldo Whipple, Eddie Paul, Spanish Songbirds. Pictures.

GAITY (G. H. Batcheller, mgr.; agent, direct).—Crowley and Killen, Clethias Dogs, Winifred Green, Lawton, Valvino and LaMore, Jack Manley, Al Caproni. Pictures.

NEW PALACE (L. M. Mosher, mgr.; agent, National).—20-22: Holden and LeClair, King and Stange, The Boidens, Braithwaites, Phillips and Newell, Dorva and DeLeon. 23-25: Hawley Olcott and Co., Mile, Carrie, La Dave and Mae, Bert and Emma Spears, Kramer and Bierman, Max Fields. Pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Woodford's Circus, Mildred Eliza, Ted White, The Hallbacks, Joe Carey, Campbell and Parker, Hayes Sisters, Bell and Washburne. Pictures.

OLIV SOUTH (Nat Burgess, mgr.; agent, National).—Moxley, Gortude Carlyle, Farrell and Shepard, the Joyces, Jack Cross, Delmar Bros., Fern and Back, Charles Bartholomew. Pictures.

BEACON (J. Lourie, mgr.; agent, National).—Joseph Smith, Burdon's Dogs, George Harden, Sachs and Harding, Huh City Four, Lillian Sisters, Fred Pisano, Link and Mae. Pictures.

PASTIME (Charles Heath, mgr.; agent, National).—Jack Marshall, Baile O'Reilly, Bert Maxwell, Lee and Bruns. Pictures.

UNIQUE (A. F. Washburne, mgr.; agent, National).—Fred Chagnon. Pictures.

HUB (Joe Mack, mgr.; agent, William Morris).—20-22: Eddie Foyr, Hawley and Murray, Mora and Richards; 23-25, Crown Mus. Duo, Detzel and Cawley, Cloy and Rochelle, pictures.

REVERE SCENIC (Geo. Morrison, mgr.; agent, Fred Randol).—Howard, Grace Lavelle, DeVon Sisters, Billie Chase, pictures.

AMERICAN (Lindsay Morrison, mgr.).—After being "dark" for a week the American opened 20 with the Lindsay Morrison Stock Company for a summer run. Mr. Morrison planned to have the house for stock a month ago, but "pop" was introduced for a fortnight instead. The opening was all that could be desired for attendance and appreciation. "St. Elmo" is the opening production, with Wilson Melrose as St. Elmo Murray and Rosalind Coghlan as Edna Earle. Others in the company include William J. Hasson, Richard Pitman, S. T. Klawns, Edward F. Nannery, L. Whitealde, Louis Thiel, Katherine Clinton, Mary Sanders and Rose Morrison. The last named is not on the "St. Elmo" cast, but will appear next week in "The Christian." There was a cordial reception for all the players, bouquets, baskets of flowers, etc. Mr. Melrose is a favorite in Boston. The feminine lead, Miss Coghlan, has last here as Beth Blake in "The Traveling Salesman." Manager Morrison, who has been out only three weeks from a severe operation, is getting to be himself again. The American has a new stairway on the Washington Street entrance now, owing to the Gilchrist alterations. The stairway rises from where the checkroom was located in the long lobby on the ground floor. The shorter lobby, with the stairway finished in white, makes a great improvement. The ushers have gone into white duck for the summer. The choralelo, the new musical instrument for the orchestra, is being used, with three orchestra players. The choralelo is a piano with electrically vibrated strings and with orchestral effects worked by organ stops.

Church's Booking Office has picked up "The World in Motion," Whitehall, N. Y.

The Olympic, Bowdoin Square, has cut out acts.

F. T. Gunn has succeeded "Johnny" Maguire as songs and piano agent in the National offices.

Pasquillini DeVoe, a "single," has joined her husband, R. H. Davies, Jr., the musician, and the two are putting on a tragic sketch.

The Broadway, Somerville, Geo. Morrison, manager, has closed again. It was closed a month ago by the mayor. It reopened and ran a fortnight, closing voluntarily.

Owing to friction between the Municipal Music Trustees and the Musicians' Union, the work of furnishing the city band concerts may be let out by contract. The question is whether band members shall get \$2 for each rehearsal. They now receive \$5 per man for services at each concert, and the leaders get 10 per cent. of the total amount paid to their men. The Trustees say that the expense of the rehearsal demand will force cutting the concert list. The union officials claim that the municipal band is not a regularly organized body, and that the men should therefore be paid for rehearsals. The Corporation Council rules, however, that it is a regular band.

Steps have been taken for the formation in Massachusetts of a State organization of Elks. Past District Deputy James R. Nicholson, of Springfield, is directing the movement.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The last half of the bill carried off all honors this week. "Paris Dans La Nuit" distinct hit. Ben Welch got away with the big laughing hit. The Kaufman Troupe of cyclists closed the show and retained the laurels won on former visits. It still ranks high up among acts of this class, both for looks and routine. Welch, Mealy and Montrose put over a good laughing number. "The Squarer" is presented by J. C. Nugent and Julie York. The special local feature was the latest production of Wal-

ter G. Wroe, called "Little Dancing Wonders." About twenty young pupils of Wroe are involved, and they offered a varied act. Jennie Hamilton had Cecil Lane's "Fan, Fan, Fan" number, lifted bodily. The act is nicely dressed and staged, and as a "local" is strong. (Claude M. Roode, wire-walker, opened with fair results, and Van Hoven, styled "The Dippy Magician," went through about the same way.)

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill fell below that of last week. Weston and Young ran away with the show from point of applause, the pair rousing the house full of fan-workers to unusual efforts Monday afternoon. Franz Meisel, violinist, also did very well. Meisel is a favorite at this house, but without the bunch of blond fuzz on his upper lip he looked like a new boy-wonder. John Harkins, the "roon shouter," was unable to appear Monday, and a couple of youths filled in for the day, with a singing turn. They did well, except in one number, announced as an imitation, and turned out a boost for a song-publisher. The Levolos met with fair success in a wire act. The woman "stalls" through, and if she is to remain in the act should work up something to help. The Stepping Trio put over a first-rate dancing act, the boys and girls adding a snare. Dilks and Wade got through nicely, the "old stuff" being good for plenty of laughs the way it is handled. Wayne, Duke and Tommy is a man-and-horse act. The man opens with some ventriloquial stuff of fair merit and the horse goes through a familiar routine of answers. Morrell, Low and Bevere offered a mixture of singing, talk and dancing. Some of the latter just about saved the act. It is framed up wrong and can never expect to get very far in its present shape. Pictures as usual.

PALACE (W. Barritt, mgr.; agent, William Morris).—Bill reached a good average without offering any big feature. The Three Deans offered an excellent acrobatic number, some of the hand-to-hand tricks being especially worthy. The comedy efforts are weak, but the act ranks well up. Rita Redmond did nicely in her singing turn. Another singing turn well liked was that of the Four Altruists. Magneto was billed as the big feature, but showed nothing out of the ordinary in "electric acts." A "plant" helped to work up some laughs. Hulse's Dogs made good in the usual way. Dan Harrington offered his ventriloquial act. Walter James, in a much improved act since last seen, well received. Perry and McKee, fair in banjo-playing. Pictures as usual.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Four Bantas, (Gore and Delaney, Elliott, Delair and Elliott, Howe and Curtis. Pictures.

GILARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Herzog's Stallions, Mylie and Orth, Mile, Olive and Co., Grim and Satchel, Crusader and Jobe. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Barlow and Franklin, Three Davis Brothers, Rosser's Aerial Dogs, Emmett Welch. Second half—Morris and Jackson, Tony Violini, White and Lamont, Barlow and Franklin. Pictures.

MANHEIM (Furman Bros., mgrs.; agents, Taylor & Kaufman).—Hoblat's Sheep, Morris and Jackson, Ekamar and Wynn, Tony Violini, Second half—Three Davis Brothers, Rosser's Aerial Dogs, Emmett Welch. Pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agents, Taylor & Kaufman).—Three Apollos, Weston Sisters, Sharpley and Flynn, Nina Esphrey. Second half—Latour and Phillips, Joe Lannigan, Zam Borskey Co. Pictures.

OLYM (Morris & Ank, mgrs.; agents, Taylor & Kaufman).—La Tour and Phillips, Zam Borskey and Co., Joe Lannigan, Second half—Weston Sisters, Sharpley and Flynn, Nina Esphrey. Pictures.

PLAZA (Charles E. Oelschlaeger, mgr.; agent, H. Bart McHugh).—The Four Londons, Those Two Kids, Evans and McTurk, Malvollo, and Miller and Tempest.

ELBE (Frank Fisher, mgr.; agent, H. Bart McHugh).—Hamilton and Roma, Ida Jewell, Henry Bodker and Henry and Martin. Last half—Hap Handy and Co., Tom Ripley, Sam Phillips and Kurtis' Roosters.

BROAD STREET CASINO (Walter Jacobs, mgr.; agent, H. Bart McHugh).—Stone and Stone, Tom Ripley and Hap Handy and Co., Last half—Rita and Emily Curtis, Fraley and Wilton and Ida Jewell.

ADRIUM (W. H. Herchenreider, mgr.; agent, H. Bart McHugh).—Rogers and Dorman, Musical Sponser and Hoban and Hoban, Last half—Wagner and Diggs, Miller and Hamsley and Johnstone.

DRURY (Charles E. Koley, mgr.; agent, Norman Jeffries).—Kurtis' Roosters, Irene McCord, Quaker Four, Last half—Clayton and Rennie, Henry Bodker and Four Novelty Gramhams.

FIFTY-SECOND STREET THEATRE (Geo. Rothwell, mgr.; agent, William Morris).—This new house continues to draw a goodly share of patronage through the hot spell, and with a very ordinary bill. This week the show runs to a pretty low average, the cancellation of an act on Monday reducing the bill to four. Attention to the shows ought to make this house a big winner. Of the four acts this week Hume and Lewis, with their comedy acrobatics, and the Naval Trio, a singing turn, divided the honors. Harry Deston offered a ventriloquial act of fair merit, and Rose Lee sang three numbers and did some stepping. She works better as a singer than with partner.

The orchestra has been reduced to three pieces, with "Papa Jay" still handling the ivories.

BIG HIP (John Anderson, mgr.; agent, U. B. O.).—Davenport's Equestrian Conclave, Morris' Animals, Prince Yourturkey, Sisters Kromka, Marr and Nevins, Les Theodores, Yankatona, Hongo and Leo, Bush and Pysker, Hap Beyer and Brother, Banda Blanca. A fireworks display was an added feature.

PHILADELPHIA HIPPODROME (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Diving Horses, White's Circus, Hap Beyer Quartet, Marie De Roser, Handy's Dancing Dolls, Leua LaCouver, Chick and Chielets,

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THE SEASON'S BALLET HIT!

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Armstrong's Electrical Ballet

AT LIBERTY for next season—Burlesque musical comedy or spectacle. Entire Production furnished by PETER C. ARMSTRONG, 124 W. 36th St., New York City.

Johnson, Davenport and Lorello, Three Juggling Trayers, Lowande's Circus.

WILLIAM PENN (George Metzel, mgr.; booked direct).—Aiber's Polar Bears, Twin Andersons, Ada Williams, Eckert and Francis, Musical Behrend, Laughing Horse, Pictures.

GRAND OPERA HOUSE (W. D. Wegfarth, mgr.; booked direct).—"Georgia Magnet," Francesca Redding and Co., Great Humphries, Cardowle Sisters, Chunn and Craig, London Quartet. Second half—Bombay Deerfoot, Freedman and Clark, Emerson and Smith, Romato and Delano. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Dean and Sibley, Al Salvini Wilson, Moreneta, Jeanette Jermale, Metropolitan Minstrel Misce.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Dan and Davis, Harry Kilday, Harris and Scott, Liddle, Jenkins and Covert. Pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Six Jiggers, Myles and Raymo, Burlino, Probel and Roca. Pictures.

GAYETY (J. P. Eckhardt, mgr.).—Nellie Florede, principal woman with "The Big Review" the past season, won the honors of the bill this week in a specialty. Jack Strouse, Fields and Wakefield, Ned Dandy and Fashion, in posings, with some talk by Belle Travers, made up the olio. Two familiar burlesque numbers were used, with several musical numbers.

TROCADERO (Col. Sam Dawson, mgr.).—Summer stock burlesque, with Zuliah, the dancer, held over.

Joseph K. Watson and his newly taken bride visited this city for a few days. They are going west and expect to do some vaudeville work.

Pauline Levie, a local girl, has signed to be one of Gertrude Hayes' "Six Bricktops" next season.

The Luasler Sisters have quit work for the summer and will vacation at Providence, where "Chub" expects to regain all the weight she lost during the past season.

A couple allowed themselves to be married in one of the cages at the "Big Hip" last week. The lions made no kick.

ATLANTIC CITY

By I. B. PULASKI

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Bayes & Norworth, a riot; Jewell's Manikins, wonderful, big reception; Conroy, Le Maitre & Co., laughing hit; Benham & King, a hit; Three Dolce Sisters, songs, went big; Juggling Mathews, excellent; Farrell Bros., comedy cyclists, very clever.

SAVOY (Harry Brown, mgr.; agent, Arthur Buckner).—Empire City Quartette, riot; J. J. Morton, comedy, hit; Grace Cameron, liked; Violinsky, very clever; Dewitt Young & Sister, juggling, excellent; 3 Escardos, acrobats, very clever; "In the Subway," good; The Torieys, cyclists.

LOEW'S CRITERION (Arthur Downs, mgr.; agent, Loew).—Harry LeChair, headlined; Sharp & Turek, Gladys Van, Guy Bartlett & Co., Geo. S. Lander, ventriloquist, m. p.

MILLION DOLLAR PIER HIPPODROME (J. L. Young & Kennedy Crosson, mgrs.; agent, Jos. Dawson, direct).—Four Casting Dunbars; Marvin Bros., James Irwin; Musical Klees; Winston's Sea Lions, m. p.

STEEPLECHASE PIER (E. L. Perry, mgr.; agent, direct) m. p.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels, m. p.

ATLANTIC GARDEN (S. C. Blatt, mgr.; agent, direct).—The Dorsetta Troupe; Evans & Evan, musical; Hester Waters; St. Clair Sisters; Stein & Ioga; Harry Patterson; Ethel Golden; Thatchers & Can; Arthur & D. Ruff; Frankie Farrell; Louette Sisters; Carmen Sisters; Madeline Webb; Ollie Ramsay; Florence Davenport; Flying Russell; Madge Moore; Two Tossing Tomsons.

EXPOSITION THEATRE (W. Z. Patno, mgr.; agent, direct).—Cora Hummel, impersonations; Piddington Jones, travel talks; m. p.

The Steeplechase Pier begins its vaudeville season 27.

Mose Moore is the feature attraction at Maxim's Bohemia, run by Geo. M. Rappleyea.

On Saturday afternoon the Boardwalk throng was given a little free excitement occasioned by the burning over of a tar kettle on the

beach near the Steeplechase Pier. The tar was being heated for the roof covering for the new addition to the Steeplechase. Immense volumes of black smoke gave support to the report that the pier was burning down. But they were all "rubbered" and a little sand thrown on the blaze quickly extinguished it.

Patrick Conway and his band open on Young's Pier on July 17 and remain, there for eight weeks.

The Connolly Sisters Belle and May, have taken an apartment here with their mother for the Summer. Dolly Connolly and Percy Wenrich are to join them soon.

Willie Holt Wakefield has been resting here for a few days. She appeared professionally, however, on Monday evening at the Marlborough-Blenheim, giving her some recital before the combined conventions of the car builders and the master mechanics.

"Hank" Smith and "Sybilster" Stokes, the well liked clerks of the Dunlop, pulled a funny one on the Cooper brothers of the Empire City Quartet at the Savoy. The boys got in late Saturday and the hotel was crowded. However, Irving got a nice outside room, but Harry was not so well pleased with his quarters, so he made mention of the fact. Smith told him that at twelve o'clock the next day (Sunday) he could have room 120 and if anyone was in the room at that time they would have to vacate. In the meantime Irving was told that his room was engaged after twelve o'clock. Next day Harry took room 120. In telling Irving about it in the afternoon, Irving, who had gotten in late the night before, said, "Well, that was me you had thrown out."

The new addition to the Steeplechase will be called "Geo. Tillyou's Pavilion of Fun." It will open July 2.

English Grand Opera comes to the Apollo week of July 4. Edith Helena will be featured.

The "Creation of the World" opened last Saturday under the management of Eddie Dunn.

On Thursday last at the Savoy Messrs Shubert and Wm. A. Brady presented Louis Mann in a new farce by himself entitled "The Cheater." The play is from the German of Wilhelm and Arthur Lipsitz. The show was funny enough but all Mann. In the character of Emanuel Plittersdorf, a political reformer, he is again that laughable type of German comedian. Plittersdorf is a state senator whose particular penchant is the abolition of night saloons, that is, keeping open after midnight. He falls heir to a notorious dance hall known as Spillman's Orpheum and the estate is worth half a million dollars. In accepting the legacy against his principles, securing it from his wife and "sneaking out of nights" to the "Orpheum," a regular gold mine, there are many chances for funny situations, and they were ably worked up by Mr. Mann. Mathilde Cottrilly, Emily Ann Wellman and Thos. de Vassey also did good work.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.).—Monday rehearsal 2 p.m. Week 13. La Belle Helena's greynolds, well received; The Huijuts, novel; Eddie Rowley, dancer, fair; Pete Baker, comedian, fair; Tempest-Sunshine Trio, very good; Banks-Breazeale Duo, good; Lewis and Chapin, clever; Henrietta Byron, comedienne, fine; Leon Morris, pony circus, pleased; Thos. Hoier Co., scored big; M. P. MELTON.

BALTIMORE, MD.

VICTORIA (Chas. E. Lewis, mgr.; agent William Morris).—American Singing Comedy Four, good; Herbert, eccentric musician, excellent; Gallardo, clay modeler, clever; Flatow and Dunn, s. & d., fair; Ladden Sisters, musical, ordinary; Edna Davenport, monologist, scored; Excelsior Trio, acrobats, well received; Rosalie Sisters, s. & d., hit; m. p.

WILSON (J. Poplar Dillon, mgr.; agent, Joe Wood).—Sister Earle and Darrell, local favorites in "The Reconciliation," went big; Great Thriller, acrobat, good; Fisher and Fisher, comedy bicyclists, excellent; Burke and Wallace, comedians, fair; Professor Scafar, circus act, hit, m. p.

ACADEMY OF MUSIC (Harry Henkle, mgr.).—No attractions last week; house previously engaged for college commencements. This week's bill: Ethel Van Orden & Co., amusing; Valpo, musician, fair; Faustina, danseuse, good; Mr. and Mrs. Frank Gibbons, sketch, ordinary; Cutting and Zuido, s. & d., well received, m. p.

HIPPODROME (Fred Messmore, mgr.)—

Second week. Extra big and good bill. Prices 10-25. Looks like a sure money making proposition. Big crowds. Adonis Bros., Spellman's Bears, Ernesto Sisters, Wartenburg Bros., Leslie's Barnyard Circus, Little Miss Thomas, Three Nelsons, Prolina, Marvelous Melville, Richardin Bros., Juggling Labels, The Great Ringling and Co., Ruscilla Family, Sternwald's Military Band.

LUBIN'S (John Meyers, mgr.; John T. Macaslin, agent).—Marine Comedy Four, working under name of Newsboys' Quartet; Geo. Van and his dog, monolog; Great Stanley, doll act; Catherine Gegan, singer, m. p.

SUBURBAN GARDENS (August Fenneman, mgr.; William Morris, agent).—Vaudeville eliminated for a week, owing to improvements and changes; Jordan and Gervase, operatic duo, good; Lew Bloom, monologist, hit; Marcita, s. & d., fair; Larry Vee, black face, well received; m. p.

BLANEYS (Sol. J. Saphire, mgr.).—Cecil Leonard, songs and imitations; Du Chaut's Dogs; Emma Frankford, s. & d.; m. p.

LUNA PARK, located in west end of town; it is a welcome addition to the list of Baltimore's first class resorts. Contals most everything in the amusement device line. There is every reason to believe it will prove a success. Daily band concerts.

GWYN OAK (J. C. [?], mgr.).—McLane and Mack, comedy musicians; Charles Young, monologist; May Lear, singer; m. p.; band concerts, other attractions.

BAY SHORE. Daily aeroplane flights by Capt. Wm. H. Altken, band concerts; m. p.; other attractions.

ELECTRIC PARK (R. E. Bussy, mgr.; agent, Wm. Morris).—Vaudeville, band concerts; m. p.; other attractions.

RIVER VIEW (Michael Fitzsimmons, mgr.).—Band concerts; m. p.; other attractions.

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NOTICE ARTISTS

During the summer I will devote my time exclusively to the drawing of lobby cartoons, illustrations of acts, etc.

There is nothing so attractive in the lobby as CARTOONS.

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Summer Address, Freeport, Long Island, N. Y.

When answering advertisements kindly mention VARIETY.

To AGENTS and MANAGERS Dick=FARNUM AND DELMAR=Kathryn

LOST A CHANCE.

Boston, June 22.

John W. Robinson, the former Boston sporting writer, returned to town Monday noon in a frantic hurry for an "angel." Robinson had until Tuesday night to produce \$4,500 to take over the "Sam T. Jack" show, according to his heartfelt story. It seems that a friend of Robinson had a promise of the "Jack" franchise from the Miners for the above consideration. If Robinson could produce the \$4,500 he was to secure a 55 per cent. interest. Robinson had an "angel" all ready in Providence, but the "angel" was charmed away by the call of the Shuberts, and Robinson was left with only a glorious chance on his hands.

Monday afternoon a booking agent tipped Robinson off to another Providence party reputed to be keen on burlesque. Robinson hustled for Providence on the trail of the new chance. Boston has yet to hear how he made out.

"SHOOK DOWN" FOR \$8.50.

At one of the roof gardens in town, Tuesday, a waiter was "shaken down" by a special officer for \$8.50, thereby escaping "arrest" for "holding out."

The management of the roof had grown suspicious that the waiters were systematically organized to "trim the house." A trap was laid. One of the serving men readily fell into it. The special officer was notified to take the man a block down the street and "fan him" before being sent on his free-some way. Instead, the special thought he would try to find out how much the waiter would stand as a "touch" to be turned loose.

The \$8.50 showed up for liberty. The officer, in display of good faith, turned the amount over to the manager, as a portion of the illicit proceeds of many evenings.

"The Skirt" sailed on the Mauretania Wednesday to look over the dresses foreigners are wearing, on and off the stage.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____			
Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Week 13: Line, Demarest & Cutler head, entertaining; Marion Murray & Co. scored heavily; Fanny Rice, old favorite, pleased; Pringle & Whiting, good; Signor Travato, musical treat; Forbes & Bowman landed solid; Equillo, good.
PANTAGES (E. Clarke Walker, mgr.; agent, direct). Four Bards, big hit; Leonard & Ward, went big; Harry S. Mack & Co., excellent; Santeda Trio, caught on; George W. Day, fair.
WASHINGTON (Geo. Blakesley, mgr.; agent S.-C.). Anita Diaz' Monkeys, strong feature; Saxton and her "Picks," well liked; Zinnell & Bontelle, very good; Harry and Kate Mitchell, scream; Harry Tauda, clever; James F. O'Reilly, pleased. R. E. M.

YOUNGSTOWN, O.

IDORA PARK (American offices).—John Le-Chair, excellent; Down East Quartet, pleasing; DeMuth's, clever; Levlina and Nelusu, burlesque magic, and Senator Frank Bell, monologist, a great favorite here.—GRAND OPERA HOUSE (United Booking Office).—Mme. Herrman in an attractive magical specialty; Green-slade's singing tableaux; Daly and Dunn, fine Irish character act; Kaleratus and Robbins, jugglers and loop rollers.—PARK THEATRE (Nixon-Nirdlinger acts).—Rome and Ferguson, fine, Robert Sterling, bright monolog; Dorc Trio, first class; Violet La Toile, lively sou-brette; Four Monarchs of Music, classy. N.T.S.—Fire 15 Charles Walp's motion theatre destroyed several films. Booth located outside rear of theatre averted further damage. C. A. LEEDY.

VARIETY ARTISTS' ROUTES FOR WEEK JUNE 27

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JUNE 26 to JULY 2, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

A
Adair Art Majestic 438 S Levitt Chicago
Ader Troupe Little Falls N Y
Adams Edward B Tivoli London Eng Indef
Adams Billy 29 Milford Boston
Adams & Lewis 106 W Baker Atlanta
ADELAIDE
SENSATIONAL HIT, "BARNYARD ROMEO."
AMERICAN ROOF, INDEF.

Admont Mitzel 3285 Broadway N Y
Advance Musical Four 182 E 76 N Y
Ahearn & Malcolm Norwich Conn
Aherens The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitkens Great 2219 Gravier New Orleans
Alberts Lee 14 Frobel 111 Hamburg Ger
Alban 1085 Broadway N Y
Aldines The 964 E 62 Chicago
Aldrich Blanche Athens Ga
Aleta Lynn Mass
Alexander & Bertles 41 Acre Lane London
All Hunter and All Claude Pl Jamaica N Y
All Sidi 909 Spring Pittsburg
Allaire & Jeans 85 John Fall River
Allen Leon & Bertie 118 Central Oskosh, Wis
Allen Joseph 422 Bloomfield Hoboken N J
Alpine Troupe Forepaugh Sells C R
Altus Bros 128 Cottage Auburn N Y
Alvarado's Goats 1235 N Main Decatur Ill
Alvins The 301 E Wash Springfield Ill
Alvin Bros Lyric Alton Ill
Appleby E J Norka Akron

Alquist & Clayton 545 Bergen Bklyn
Altona Zoeller Trio 289 Hemlock Bklyn
Alvin & Zenda Box 365 Dresden O
American Newsboys Orpheum Savannah
Ames & Corbett 973 Gordon Toledo
Anderson & Anderson 825 Dearborn Av Chicago
Anderson & Ellison 3603 Locust Phila
Anderson Four National Hl Chicago
Andrews & Abbott Co 3962 Morgan St Louis
Araki Troupe Hagg Show C R
Arborg & Wagner 146 W 36 N Y
Ardelle & Leslie 19 Brozel Rochester
Armstrong Grace 810 Dearborn Av Chicago
Armstrong Ellis H Wildwood N J
Armstrong & Clark Muskegon Mich Indef
Armstrong & Verne Royal Wellington N Z
Arnold & Fiedler 1549 La Salle Av Chicago
Arvola & Co Park Louisville
Arthur Mae 15 Unity Pl Boston
Atlanta & Fisk 2511 I Av Billings Mont
Atkinson Harry 21 E 20 N Y
Auer S & G 418 Strand W C London
Auger Geo W 12 Lawrence Rd So Ealing Eng
Austin Eddie 3110 E Phila
Avery W E 5906 Forrestville Chicago

B
Baader La Velle Trio Orpheum Portsmouth
Baker Harry 3942 Renow W Philadelphia
Balloon Jupiter Barnum & Bailey C R
Bandy & Fiedler 1549 La Salle Av Chicago
Banks Geo S Collinsville Mass
Baraban Troupe 1364 5 Av N Y
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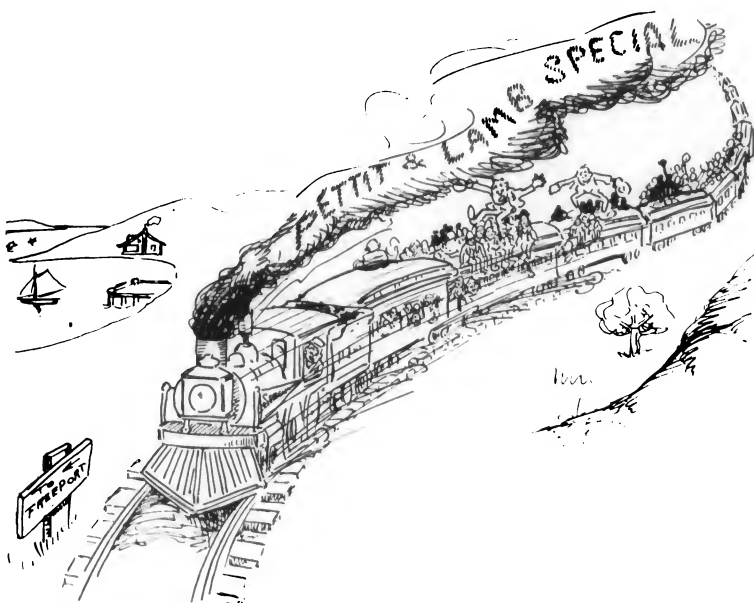
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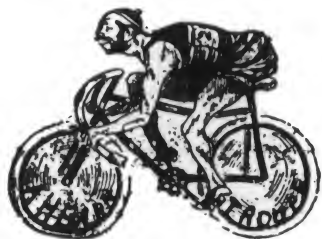
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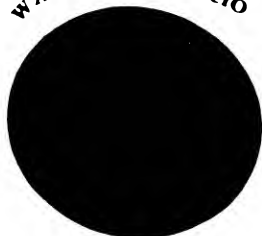
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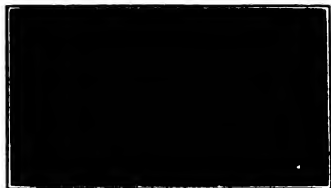
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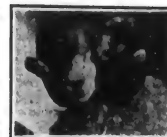
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